

DUELIST #7

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THE DUELIST

The Official Deckmaster™ Magazine

THE ROAD TO THE WORLD TITLE:
RESULTS OF THE 1995 MAGIC™ WORLD CHAMPIONSHIP

HOMELANDS: THE MAKING OF A MAGIC™ EXPANSION

FREQUENTLY ASKED QUESTIONS AND
DC TOURNAMENT RULES FOR ICE AGE™

FUNCTIONAL CHANGES AND
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By Rob Heinsoo and Robin D. Laws with John Tynes

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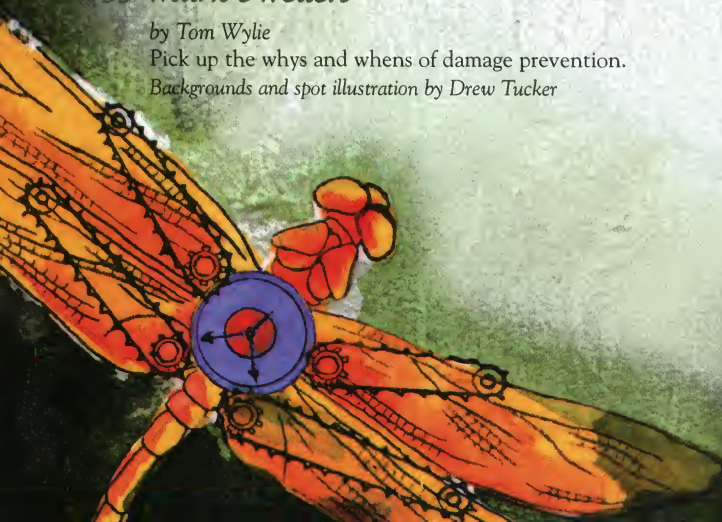
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As soon as news breaks...

Unfortunately, due to delays in production at MicroProse, we have to delay our feature on the *Magic: The Gathering* computer game yet again. Watch future issues for in-depth coverage of the game.

Sorry we missed you:

For the latest in news from the trading card game market, check the next issue of *SCRYE*—and watch for the next installment of "The Diviner" in *Duelist* #8.

Planned for Next Issue:

Become an expert in the latest *Magic* tournament forms...avoid getting taken in trading...talk the talk with the top players in the LA *Magic* scene...**Plus:** the art of Heather Hudson; the official *Homelands* FAQ; reviews of *Heresy* and *Star Wars*.

Duelist #8 will also include a counter and token sheet for use with *Fourth Edition*, *Chronicles*, and *Ice Age*.





Letters

Comments? Questions?
Send them to: Letters
c/o The Duelist
P.O. Box 707
Renton, WA 98057-0707
or via e-mail to:
duelist@wizards.com
Letters may be edited for
length and clarity.

THAT CAN'T BE RIGHT...

In your article, "Functionally Different Cards in Fourth Edition" (part of Jim Lin's "A Guide to Magic: The Gathering—Fourth Edition" in *Duelist* #5), you said that the toughness of Shapeshifter could be set at zero. If you did this, though, wouldn't it die right away? If not, how are you supposed to kill something that doesn't have any life to start with?

John Meeth
Cave Creek, AZ

I am writing this letter to argue against the strategy of discarding big creatures early in the game and then using Animate Dead or Raise Dead to bring them into play. The reason I

believe it should be illegal is the wording on the cards. Example: Animate Dead says "enchant Dead Creature. Similarly, Resurrection and Raise Dead are sorceries

which bring creatures into play.

In the glossary of the *Magic Pocket Player's Guide* it says, "A 'Summon Creature' card is a spell while being cast, and becomes a creature only after having been successfully cast." If a player discards, for instance, an Akron Legionnaire on his first turn, it was never successfully summoned. Therefore it is not a creature, it is simply a spell! And if it is not a creature, then Animate Dead, Resurrection, and Raise Dead should have no effect on it. Seeing this strategy promoted in "Cluster Decks: Making Combinations Work" in *Duelist* #6 prompted me to write this letter.

Dan Androski
CptnNeeda@aol.com

The short answers to both of these questions are: In response to John, the Shapeshifter does die as soon as it comes into play, unless something else is in play to raise its toughness above 0 (a Castle enchantment, for instance). In response to Dan,

anything which refers to creatures in the graveyard should be considered to refer to "creature cards" in the graveyard. Specifying this in the card text explicitly was seen as too cumbersome, not quite exact, and unnecessary.

The long answer is that we're always interested in having people comment on rules and strategy information in The Duelist, but if you have a question that's strictly a rules question, you can get a quicker response by contacting our Customer Service Team directly. So if you want to know how Animate Dead works, send e-mail to questions@wizards.com or write to Customer Service at P.O. Box 707, Renton, WA 98057-0707. (You can also call Customer Service at (206) 624-0933 between 8 a.m. and 6 p.m. Pacific Time.) But if you think an article in The Duelist referred to Animate Dead incorrectly, please let us know. We're proud to have some of the best Magic players in the world—including the game's designers, developers, and playtesters—writing for The Duelist and evaluating every article for accuracy and usefulness. Your comments help us maintain a high standard of quality, and give us a sense of what you'd like to see us discuss in the future.

DUPLICATE MAGIC

I read your article in *Duelist* #6 called "The Future of Tournaments" (the most recent installment of Richard Garfield's "Lost in the Shuffle"). In this article, Richard Garfield said that he would like to see Magic have ten times as many types of tournaments as bridge.... Being a bridge player I have been to a few duplicate bridge tournaments. In duplicate there are pre-dealt hands so that all the hands get played against the same hands. Well, if you understood that I'd be surprised. Anyway the idea is that there is much, much more skill involved than in a normal game.

For duplicate Magic, my idea would be to have stations equal to one-half the number of players. Then at each station there would be two pre-made decks in a specific order. Two players would play one game and rotate, or they could play three different decks against each other and then rotate. When they rotate, it would probably be best if they rotated in opposite directions so that they would have a different opponent each time. Before they rotated they would also write down who had won and how many turns it had taken to win and depending on performance, each player would get a certain number of points.

This type of play would definitely promote playing skill, however there are some downsides. 1) The host would need to have a lot of cards in order to make 72 decks. 2) The decks would need to be put back in proper order between games. One solution to the first problem would be to have players bring one deck that would be played by every one but the person who brought it.

Lars S. Backstrom
SANP77B@prodigy.com

Richard Garfield responds:

This was one of the more interesting responses to my column. Your suggestion is a good one, though the problem about putting the original deck back in order is formidable. Consider, for example, cards that cause you to shuffle your deck in the middle of a game, like Land Tax. It is much easier to run a duplicate-style tournament where you play each deck a few times, but shuffle between each game. I have run several tournaments like that, and encourage people to try it. It is an excellent tournament form, though a bit of work to put together.

My column brought up many other letters and concerns. Many people thought I was putting down Type I tournaments, where as my intention was simply to advocate variety. Speaking of variety, Type I enthusiasts might be interested to know that we are working on a tournament form in which Black Lotus can coexist in the same tournament as decks full of only common cards. In this format each player can play with twenty points worth of cards; Black Lotus would be four points, Lightning Bolt two points, and so on. Most cards would be zero points, so if you like Wall of Wood, you're in luck!

Many people also misunderstood my comments on sealed-deck tournaments as claiming more skill is involved in them than in other tournament forms. I actually believe that there is a lot of luck in them, but that there is a lot more skill than people who haven't played that tournament form would expect. I am not sure how much skill there is in it, however, but I do know there is much more skill in a related tournament style, drafting, which I hope becomes an accepted tournament form in the future.

R^G

PLAYING POWER PENTACLE

Just finished reading your article in *Duelist* #6, and I've been playing a version of "Power Pentacle." Hadn't thought to use my Uneasy Allies color in my deck; I imagine this makes for a much more balanced game. However, doesn't it make the individual colors lose some of their natural balance by lumping together the nearest other colors? I guess only playtest will tell. Thank you for introducing this multi-player rule to the *Magic* community at large—it has long been my favorite multiplayer version. Maybe now I'll be able to find more people willing to play, outside my own circle of skilled (albeit predictable) *Magic* players.

Buk982@aol.com

*Five-way variants are quite popular—you'll have to let us know how your playtesting goes. "House Rules" will continue to feature new ways of playing *Magic*, so send us your best ideas. If your submission is published, you'll receive a *Duelist* T-shirt and a copy of the magazine in which your submission is published.*

As a math teacher, one of the things I like most about *The Duelist* is its emphasis on the mathematical aspects of *Magic*. People are often surprised to find out exactly how much math is really involved in *Magic*. When I tell someone I'm interested in the math in a card game, they usually say "oh, you can figure out odds using statistics or something." It's true that while constructing decks I've calculated out a few probabilities (for instance, how much do Urza's Baubles really speed up a deck); however, this isn't really the kind of math I'm talking about. Even veteran players, if asked about the math in *Magic*, often just point to combat and all the arithmetic involved in computing who lives and who dies. While this number-crunching can be an art (especially when it involves multiple creatures and banding, first strike, etc!) this only touches on the true heart of mathematics in *Magic*—problem solving!

Unfortunately, many people don't realize that "problem solving" is what math is all about; often algebra (and other typical math classes) gets so bogged down with x's, y's, and z's that students come away thinking that the subject is just an abstract manipulation of symbols in which you follow step-by-step procedures. No, *Magic*, and math, are a great deal more (and more fun!) than that.

In actuality, the best part of mathematics is not following preset rules...no one in real life is going to hand you an equation and say "quick, use the such-and-such formula you learned to solve this and help us out!" Instead, it's up to you to analyze a situation and determine what's pertinent and what isn't, and often the elements are related so that messing with one thing changes another. Even though all the pieces are in front of you, achieving your goal often involves using some pieces in a creative or unexpected way. This is the core of what all mathematics courses are (or should be) about.

Does any of this math sound familiar? For me, these are the ingredients of an exciting *Magic* duel. In particular, the articles in *The Duelist* that discuss deck strategies and card combinations are talking about math at some level. Mark Rosewater's puzzle is a great example of mathematics in action. You have to analyze all the cards and consider all possible ways of using them together. There are no steps given to perform—it's up to you to come up with a sequence of moves...better practice in mathematics I couldn't come up with myself. And that's why, in fact, I use *The Duelist's* puzzles in my math classes! Now don't you wish I were *your* math teacher?

Steve Earth

RESPONSES TO "AT ISSUE" IN DUELIST #6

I think the current ability to bleed Methuselahs other than your prey is good, since it doesn't unbalance the game, giving no advantage to the renegade. After all, a Kindred can normally mess with anyone, so why not in a card game?

DicedPupys@aol.com

*At press time, 100% of all respondents agreed...the other person who responded thought the rulebook clearly implied you could bleed any Methuselah. Next issue, we hope "At Issue" will serve a purpose more suited to its name—providing a forum for players to tell Wizards of the Coast exactly how they feel about potentially controversial aspects of *Magic* and other Deckmaster games. In this issue (on p. 37), Tom Wylie asks *Magic* players to help decide the future of mana burn. Send us your opinion, c/o "At Issue."*

MAGIC: THE GATHERING — ICE AGE™

Snow-covered
Illusionary Terrain
Edition

FREQUENTLY ASKED QUESTIONS

1) Q: If I have a spell that says “Draw a card at the beginning of the next turn’s upkeep,” and that spell is countered, do I still get to draw a card?

A: No. Also, if the spell has a target, you don’t get to draw a card if the spell fizzles because its target disappears or becomes illegal.

2) Q: What is cumulative upkeep?

A: Cumulative upkeep is an upkeep cost paid only during the permanent’s controller’s upkeep phase. During the first upkeep phase in which a card with cumulative upkeep is in play, pay the cost listed. During the second upkeep, pay twice the listed cost; during the third upkeep, pay three times the listed cost, and so on. If you cannot or choose not to pay the cost, the card is buried. The upkeep cost does not “reset” if control of the permanent changes.

3) Q: Are snow-covered mountains affected by spells or abilities that affect mountains?

A: Yes. Snow-covered mountains are still considered mountains, so they are affected by spells which affect mountains. Non-snow-covered mountains are not affected by spells or abilities that specifically affect snow-covered mountains.

4) Q: Can I use Phantasmal Terrain to change a snow-covered land to a non-snow-covered land, or vice versa?

A: No. Spells with effects which only change a land’s type (such as Conversion, Gaea’s Liege, and Phantasmal Terrain) will not change whether a land is snow-covered.

5) Q: Can Land Tax retrieve snow-covered lands from my library?

A: Yes. Since snow-covered lands are still considered basic lands, effects that retrieve basic lands (such as the effects of Land Tax, Nature’s Lore, and Untamed Wilds) can retrieve snow-covered lands from the library.

6) Q: Can Magical Hack add or remove the phrase “snow-covered”?

A: No.

7) Q: Can Arcum’s Weathervane target “multilands” (such as Taiga)?

A: This card cannot make Taiga snow-covered; however, if Taiga happens to become snow-covered in another way, Arcum’s Weathervane can make the land non-snow-covered.

8) Q: So if I make a non-basic land snow-covered, is it now considered a basic land?

A: No.

9) Q: Is an islandwalking creature unblockable when my opponent controls a snow-covered island?

A: Yes. However, a creature with “snow-covered islandwalk” wouldn’t be able to “walk” through a non-snow-covered island.

10) Q: Can I search for a non-basic land that counts as a forest, such as Tropical Island, with Nature’s Lore?

A: Yes.

11) Q: Will Ice Floe affect tapped creatures?

A: Yes. Ice Floe targets a “creature without flying that is attacking you.” Tapping is an effect of Ice Floe, not a targeting requirement.

12) Q: Does Ice Floe stop an attacker from dealing damage?

A: No. Ice Floe simply prevents it from attacking or dealing damage in the future by keeping it tapped and unable to attack.

13) Q: If a Prodigal Sorcerer is tapped to deal a point of damage, can I use Ice Floe to keep it from untapping?

A: No. Prodigal Sorcerer simply has a special ability that deals damage. An “attacking” creature is any creature declared as an attacker during combat.

14) Q: How do I pay for Meteor Shower?

A: Meteor Shower costs $x \times 2$ and does “ $x+1$ ” damage. Let’s say you want to do 4 damage. Since the spell lets you do $x+1$ damage, x is 3 ($3+1=4$). Now that we know what x is, we can determine the casting cost, which is $x + x + 2$. Put the value of x into both of the places x appears and you get a casting cost of $3 + 3 + 2$, or $6 2$, or six mana of any color and one red mana.

15) Q: Lava Burst says that effects “that prevent or redirect damage cannot be used to protect that creature,” but Lava Burst can also target players. Can players prevent or redirect damage from Lava Burst?

Spot illustrations by Randy Gallegos
Backgrounds by Amy Weber



A: Yes. Only damage dealt to creatures may not be prevented or redirected. Note that effects which “reduce damage to 0,” such as the effects of Prismatic Ward, Bronze Horse, and protection from a color, function automatically and would reduce damage from Lava Burst to 0.

16) Q: Is there any way to play Demonic Consultation on my opponent?

A: No. Demonic Consultation doesn't mention a “target” so it cannot affect anyone but the caster and cannot be retargeted by any means.

17) Q: Can you use Deflection to make a spell target itself (assuming a spell is a legal target for the deflected spell)?

A: Yes, and this will usually result in the spell fizzling. If you deflect a spell to itself, by the time the deflected spell resolves it will no longer be a valid target for itself (it will no longer be a spell being cast). For instance, Counterspell will fizzle if it targets itself (by the time it resolves it's no longer a spell being cast). In the same way, a Mana Drain deflected to itself would fizzle and yield no mana.

18) Q: Can you use Deflection to make a Red Elemental Blast target the Deflection you're casting?

A: No. At the time you have to declare the new target for the Red Elemental Blast, the Deflection is not yet being cast (the target is still being selected), so it isn't a valid target.

19) Q: Kjeldoran Dead states that when it comes into play, I have to sacrifice a creature. What if there are no creatures in play when I summon the Dead?

A: If Kjeldoran Dead is the only creature in play when you summon it, you have to sacrifice the Kjeldoran Dead as soon as it comes into play.

20) Q: Hecatomb states that I have to sacrifice four creatures when it comes into play. What happens if I don't have four creatures when it resolves?

A: Hecatomb is immediately buried. Note that even if you do have four creatures in play, you can choose not to sacrifice them and Hecatomb will go to the graveyard. This should be treated as card errata.

21) Q: Will Ray of Command let me attack outside of my own attack phase or attack with walls?

A: No. Effects such as Ray of Command or Touch of Vitae that allow a creature to attack generally only let a creature ignore summoning sickness. For example, the ability of Walking Wall (3: Walking Wall gets +3/-1 until end of turn and can attack this turn) allows the Wall to attack in spite of being a wall—it doesn't allow Walking Wall to attack if it's tapped or otherwise

unable to attack. A creature you control can only attack during your attack phase, which can only be during your main phase.

22) Q: Can I return Foul Familiar to my hand when it's in my graveyard?

A: No. If a card's effect can be used from the graveyard, the card will specifically say so.

23) Q: If I use Chaoslace to make Justice red, does this cause an infinite damage loop?

A: No. Justice states “Whenever a red creature or spell does damage, Justice deals an equal amount of damage to the controller of that creature or spell.” Justice is an enchantment, which is neither a creature nor a spell after it has resolved.

24) Q: How does Ice Cauldron work?

A: The basic nature of Ice Cauldron is this: you can use it to store a spell from your hand along with some or all of the mana needed to pay for that spell. After the spell has been stored on the Cauldron, you can play the spell as if it were in your hand. This means that you must follow all normal timing rules, targeting rules, and so on. Typically, you will tap the Cauldron for the mana you stored in it before playing the spell.

When you use the first ability of the Cauldron, you choose a spell in your hand and pay some X (which can be zero). When the effect resolves, you put that spell “on” the Cauldron, and store a charge counter of X on the Cauldron. The spell stored this way is not considered in your hand or in play; it is in a sort of limbo, not unlike a creature affected by Tawnos's Coffin. You can play this spell later, whenever appropriate, regardless of whether the Cauldron is tapped and regardless of whether you control the Cauldron. (The fact that you put the spell on the Cauldron, which makes you the person who can play the spell, does not change after the Cauldron is used, regardless of who controls the Cauldron).

If the “storing” effect of Ice Cauldron is countered (say by Brown Ouphe), then the mana is lost but the card is kept in your hand. You can only put the spell and charge counter on the Cauldron if there is not a charge counter on it already. Spells stored in the Cauldron are not actually considered to be in your hand, so they aren't counted for Ivory Tower or Black Vise, you can't be forced to discard them by Hymn to Tourach, etc.

The second ability of the Cauldron is to put the mana you stored in it back into your pool. This mana can only be used to play the card you chose when you put the charge counter on the Cauldron; if you put the mana in your mana pool and do not use it for that purpose, you'll suffer mana burn from it. Note that if you steal the Cauldron, you can remove the charge counter (and take mana burn damage) so that you can use the Cauldron later. Also, mana is not drawn from the Cauldron at the speed of an interrupt, so if you store a

Counterspell or other interrupt in the Cauldron, you will typically want to find mana sources other than the charge counter to pay for that spell.

Changing the Cauldron's controller will not affect the spells stored on it; the player who stored a given spell on it can still play that spell.

Removing the Cauldron from play causes any and all spells stored on it to be placed in the graveyard; this should be treated as card errata.

Any number of spells can be stored on the Cauldron at any given time, as long as you remove each charge counter before storing another spell. You must still play these spells individually, not simultaneously.

25) Q: Does this mean Ice Cauldron will let me cast a Fireball on my opponent's turn?

A: No. The card specifically states that you have to play the spell on the Ice Cauldron as if it were in your hand. This means that you cannot cast a spell when it would not otherwise be valid.

26) Q: Can I “pump” more than one mana into my Grizzled Wolverine in a single use?

A: No. Only one mana can be spent on this ability each turn.

27) Q: I have Enduring Renewal in play and an artifact animated by Titania's Song is destroyed. Does it come back to my hand?

A: Yes. Any card which is a creature when it goes to the graveyard will come back to your hand even if it isn't normally a creature. Note that token creatures disappear if they leave play and would not go to your hand.



HOMELANDS

The Making of a Magic Expansion

by Christopher Ferris



In April 1994, Scott Hungerford and Kyle Namvar sat together in Kyle's house, sorting through the new shipment of *Antiquities*[™]. Kyle, head of the Customer Service Team at Wizards of the Coast, was collecting card sets to use as reference for rules questions. It would only be a short time until Scott would join the CST; he had been a *Magic*[™] player from the beginning.

At that time, expansion sets were a relatively new addition to *Magic*. Kyle, looking at the game mechanics of the set, was convinced that *Antiquities* could have been stronger. But Scott felt that *Antiquities* set a strong precedent, because it had a coherent theme that each card developed. It introduced characters that had substance and history, and suggested tales that lent depth to the entire set. Their conversation turned away from *Antiquities* itself toward what could be built from the hints in the existing flavor text and card titles.

Hours later, the foundation of *Homelands*[™] had been laid, but the course which it would take through development—through the hands of the Research and Development team into the realm of artists and editors—was one Kyle and Scott could not predict.

The Early Designs

From the outset, the two designers had very distinct visions which contributed to the formation of the expansion. Kyle wanted to create a new level of play in which subtlety and skill would become the mark of an experienced *Magic* player. Scott was bent on the creation of a world so rich in history that the storytelling element of *Magic* would be as powerful as the strategy. Both of them, however, were intrigued by the possibilities that the basic set and the early expansions had opened up. *The Gathering* sketched out a world, but left many details unanswered:

Who or what were "Sengir" and "Serra"? Where did the Merfolk come from? The two were determined to create an expansion which would answer some of these questions.

Scott had read an article in the May 1994 *Duelist Supplement* titled "The Brothers' War: A History of *Antiquities*." This article was a gold mine of historical information about Dominia; from it arose an initial timeline and a cast of important characters for the expansion.

To establish an identity for each different kind of magic, the designers tried to develop logical cultures, two levels to each color. In their original vision, red, for example, revolved around the Minotaur culture, a people that relied on community to provide their power; adjacent to the Minotaur tribes were the rogues, a group of humans who developed the chaotic environment which red tends to encourage.

Each culture was developed by a host of cards supporting that color. As the designers explained, "The cards are organized as an army and its

resources. Each color had a central figure who represents the leadership of that color, and is the dominant figure in that sphere (Hazduhr the Abbot for white; Roveka, Wizard Savant for blue; Baron Sengir for black; Eron the Relentless for red; and Autumn Willow for green). Beneath these primary characters are their lieutenants and creatures who compose the real force behind the color."

The designers also focused on bringing the personalities of these chief characters. Black, for example, was the realm of the Baron Sengir and his "family." The Baron's character had been strongly fixed in the designers' minds since the first days of the set. (See "Baron Sengir: The Evolution of A Magic Card," p. 12.)

From Pipe Dream to Proposal

After their initial brainstorm, Kyle and Scott soon began writing down ideas for individual cards, and the first version of *Homelands* began to take shape. But as they tackled the challenge of developing this world, they knew an even bigger challenge lay ahead: convincing Wizards of the Coast to accept their expansion for publication. Scott recalls weeks of intense labor and late nights as he and Kyle struggled to assemble the first presentable version of the set for the *Magic* Research and Development team. In retrospect, Scott felt that the original version was a very weak set, but Glenn Elliot, then head of R&D, had a different opinion. The set was a little underpowered, Glenn observed—the result of Kyle's first look at *Legends*[™], which would be released within a few months. In response to the raw power of *Legends*, Kyle set about creating a set that relied on strategy. Glenn agreed that *Homelands* couldn't be released in its original version, but he thought the set had a lot of potential. Scott and Kyle's expansion proposal was accepted, and it was tentatively put into the queue behind *The Dark*[™].

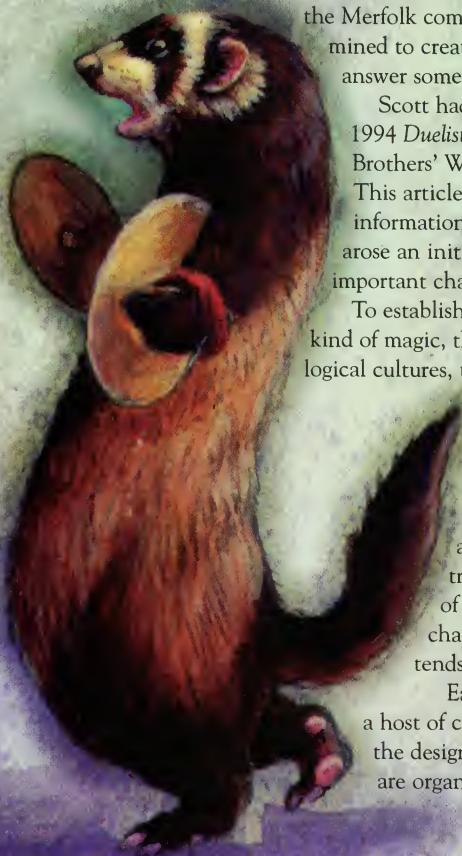
But changes in the expansion development process prompted the company to revise its initial schedule. "The new process gave the expansion's designers a much larger role in the polishing of their expansion," Glenn remembers. "We wanted to give *Homelands* the chance to be the first to use that process...but we realized that it would not be possible to put *Homelands* through the process and still get it out by Christmas."

R&D decided to design a separate expansion, *Fallen Empires*[™], for release in the fall and to slide *Homelands* into the next available slot. *Ice Age* was already scheduled for spring 1995, so *Homelands* was slated for a summer 1995 release. Kyle and Scott were given until January of that year to develop a new draft of the set.

A Month of Desperate Reconstruction

Though the release date was still months away, tremendous work remained to be done; new developments were constantly producing changes in the set. The release of *Legends* in June 1994 had a particularly dramatic effect on the course of the new expansion. The set introduced a new type of card, the legend, whose characteristics were particularly suited to Baron Sengir and the other characters central to *Homelands*. *Legends* also sparked a few key card ideas; in response to Serpent Generator and Pit Scorpion, for example, Scott and Kyle added an anti-poison card to the set—one of what would turn out to be a series of cards meant to help counteract various deck strategies. Finally, the confusion over the new rules which *Legends* brought to the game confirmed Scott's conviction that they should strive for simplicity and clarity in the cards.

In the next few months, Scott and Kyle came back to the set again and again, changing storylines to keep the set consistent with



new expansions and changing card values to keep in touch with the developments in tournament play. The design was developing well, until a casual observation caused a major shake-up in the set.

In November, the latest version of *Homelands* and twenty pages of backstory were sent to the “East Coast playtesters,” the group of University of Pennsylvania graduate students who had helped Richard Garfield develop the original card set for *Magic* and who had designed *Antiquities*. Early in December, Skaff Elias wrote back to the *Homelands* designers with a question about one of the characters from *Antiquities* that appeared in new set: Wasn't Tocasía a woman?

Scott fell into a panic when he realized that the article he had read in the *Duelists' Supplement* actually had two more pages to it! He was horrified as he turned the page and discovered information that completely undermined the continuity of the set he and Kyle had created.

December was a month of desperate reconstruction. The combination of the contradictory *Antiquities* evidence and the new elements that *Ice Age* would undoubtedly bring to the picture of Dominia forced Scott and Kyle to rethink their whole approach. How could they create a set that explored new facets of the *Magic* multiverse while remaining consistent with the game's existing world? In a flash, they envisioned a plane that had been trapped or sealed off from the rest of the planes of Dominia. In that way, *Homelands* would have been spared the repercussions of the violent war between Urza and Mishra, and would be free from the fallout of all that followed in the centuries of aftermath. The world of *Homelands* suddenly gained a powerful new identity. One of the lesser characters, then called Ferazhe, suddenly grew in importance, and everything about the character's history was dramatically changed. (See “The Story of *Homelands*,” at right.)

The *Homelands* Team

After several major overhauls, Kyle and Scott's final design was submitted to Wizards of the Coast. The remaining work on the set would be done by an experienced team of developers who would carry out the designers' vision, from the final playtesting of the expansion to the creation of its unique look. *Magic* Project Coordinator Ron Richardson had been following the progress of Kyle and Scott's creation and stepped in to coordinate the project.

Developers Dave Pettey and Jim Lin led the team's work on the game mechanics for the set. Their primary interest was to make certain that casting costs were commensurate with the abilities of cards; likewise, they were careful to ensure that cards' abilities were appropriate for the colors they represented.

Once R&D had gone through the set and adjusted each card where necessary, they sent out mock-up versions of the cards to several groups of playtesters. These groups were challenged to find broken combinations and degenerate cards, and were also requested to comment on their overall opinion of the set.

The playtesters' responses were mixed—an encouraging sign, recalled Scott. “If it had all been a good response, it wouldn't have been as good as if there had been some controversy. If it's a good set, some people will love it and others will hate it.”

While the playtest groups were busy creating decks and strategies with the new cards, Kyle and Scott put together the list of cards and card titles for Sandra (Everingham) Garavito, art director for *Magic*. A *Magic* artist herself, Sandra worked with the designers to prepare a package for the artists that would explain the history and context of the cards they would be representing. Guidelines on how the actual image should appear, however, were kept to a minimum. In keeping with the original diverse spirit of *Magic*, Sandra worked to make sure that the artists' vision wasn't compromised by too much artistic direction. (continued on p. 13)



THE STORY OF *HOMELANDS*

Feroz was a powerful planeswalker, a gentle protector who wandered the planes and was appalled by the destructive nature of other planeswalkers.

In centuries past, he stumbled across the *Homelands*, a world so ravaged by the wizards' wars that only a small island oasis survived. There he met another planeswalker, *Serra*; the two fell in love and settled on the struggling plane.

Among the surviving cultures, *Feroz* found a powerful Minotaur, *Sandruu*, whose magical ability he encouraged. Released to roam the multiverse, *Sandruu* soon encountered a vicious wizard named *Taysir*, who pursued the hapless minotaur back to his home plane. The destruction that ensued led *Feroz* and *Serra* to create a ban that would protect the plane from manipulative outsiders. In that way, the world of the *Homelands* continued to grow and develop, isolated from the outside worlds until long after *Serra* and *Feroz* had died.

But now the spell that has protected the *Homelands* from the planeswalkers is fading away. A gateway between planes that had lain deep beneath the Baron Sengir's castle weakens *Feroz's* Ban. The peoples of this sheltered world are about to face their greatest challenge as the planeswalkers discover the *Homelands* and bring their wars and disputes into a paradise that for twenty generations has known nothing of the worlds beyond its own.

In this time of dramatic change, numerous figures, both noble and despicable, guide the fate of the world. *Eron the Relentless* seeks to govern chaos amongst the goblin families of *Kenshir Keep*, all the while seeking out the hidden homes of the minotaurs that he might control them as well. Among the city states of *Aysen*, the venerable *Hazduhr the Abbot* lives out his last days in a childlike state, no longer the philosophical leader of the culture, but a mark of its corruption. The Baron Sengir and his family watch with baleful delight the ongoing corruption of the world around them. From his home in the swamps, the Vampire lord plots to take over the *Homelands* and subjugate its entire populace. *Roveka*, head of the Wizard's School, seeks to establish treaties with *Aysen* and Sengir in a desperate effort to save her school from the flames of war. Her manipulations embroil the school in the chaos that threatens its very existence. And the *Autumn Willow*, avatar of the Great Wood and keeper of balance, is faced with the choice of letting Baron Sengir's plans to conquer the plane succeed or using her waning magics to shape the *Homelands* to its former, abundant self—but at the cost of the life of nearly every sentient creature in the world.

BARON SENGIR

THE EVOLUTION OF A MAGIC CARD

BRINGING THE BARON TO LIFE: THE TEXT

Baron Sengir is an excellent example of a card that went through a great deal of transformation, much of it even before the Research and Development Team saw the card. The original Baron was designed to be a Vampire Lord who would lead the Sengir Vampires. An early version had a casting cost of 3♣♣♣ and was a 5/5 creature with flying. The card text read:

Tap ♣ Baron to regenerate Vampire. Regenerated Vampires lose all counters. Each time ♣ Baron kills an opponent, gains a +1/+1 counter.

This version was designed before *Legends* had been released, and it contained the old “Tap” text configuration, which was later revised, and used “opponent” instead of “creature.” The next version increased the Baron’s power and toughness to 6/6, and the wording was clarified to indicate which counters the Sengir Vampires would lose. Throughout these functional changes, the flavor text remained the same:

“He has ruled the Barony of Sengir for a thousand years, and he shall rule it for a thousand more. The Baron is a sick and twisted creature, caring nothing but for the taste of blood and the dying screams of his enemies.”

—R.M’s *Traveling Journal*

Eventually, the Baron was reduced again to 5/5 and, by the fall of 1994 (after many, many re-visions), became a legend with a casting cost of 3R♣♣. Soon afterward, however, came the December continuity catastrophe—and in the ensuing changes, the Baron’s rule over the Barony was reduced to two hundred years and the card was

returned to an all-black casting cost, though the Baron retained his legendary status.

This was the version that R&D received as part of the submission in January. As R&D worked to refine the casting cost and abilities of the card, they were concerned that the card didn’t accurately reflect the power that they felt the Baron should possess. Its casting cost was raised to 5♣♣♣, its counter benefit was raised to +2/+2, and the text was written in the latest templates:

Flying

Whenever a creature is put into the graveyard the same turn Baron Sengir damaged it, put a +2/+2 counter on Baron Sengir. T: Regenerate target Vampire.

It was clear that, when combined with rules text, the card’s flavor text was too long and would need to be greatly reduced from Scott and Kyle’s original suggestion. When John and Darla began their work on the final flavor text, the new version of the text read:

“The source of all my pain, the focus of all my rage. May Sengir one day know half the sorrow he has brought me.”
—Ision’s Shade

John and Darla then took the names appearing in the flavor text and gave them more of a cultural identity. As a result of these cultural considerations, Ision became “Ihsan,” the character whom Baron Sengir turned into his hapless spirit slave. The quote from Ihsan, however, proved to be too long still, and it thus transformed several times again in order to prevent the Baron’s card text from being printed in microtext:

“Sengir, the beast. Sengir, the defiler. Sengir, the source of all my pain.”—Ihsan’s Shade

And finally:

“Beast. Defiler. The source of all my pain.”—Ihsan’s Shade

WORTH A THOUSAND WORDS: THE ART

Artist Pete Venters spent an equally impressive amount of time working and reworking the image of Baron Sengir. After a painstaking process of developing the costume and other visual aspects of the Baron himself, Pete was then faced with the dilemma of setting. Initially, he tried an image of the Baron’s living room, with dramatic side lighting from the fireplace and an overhead perspective that would emphasize an intricate Persian carpet beneath the Baron. Pete noted, however, that the difficulty with an overhead perspective is that though dramatic, it places the viewer in a superior position, which in this case deemphasized the intimidating and overbearing character he wished to convey.

Fortunately, Pete also had a chance to work with Kyle and Scott in establishing continuity for a couple of weeks when he was visiting the office. In doing so, he helped them design the Baron’s castle to make it consistent with its location and purpose. This gave him the perfect alternative background for the Baron.

“We knew that the castle was in a marsh, on a rock—entry to Castle Sengir was incredibly difficult...as you can only get to it from a boat or by the bridges,” Pete says. An observant player will note the night sky visible above Castle Sengir; this same cloudy blue night appears behind the Baron himself, right down to the glow from the full moon.



Sandra worked with the designers to make a few specific requests of the artists. “We wanted each group of related cards to be represented by one artist whose style complemented the characters,” notes Scott. Artists Pete Venters and Christopher Rush were singled out early on by the designers for particular concepts. Pete was asked to portray the royal family of Sengir, and Chris was asked to paint Abbey Gargoyles, Ihsan’s Shade, and Prophecy. Chris was also given a choice of several other cards and immediately chose Eron the Relentless, one of the chief figures among the red cards, and Rashka the Slayer, a Vampire hunter. “I wanted the Baron Sengir but he was taken, so I took the character that wanted to kill him,” recalls Chris.

As the artists received their card titles and the histories, the final reports from the playtesters began to arrive. By mid-April, all the results had been gathered, and the R&D team set to work considering the opinions and concerns of the playtesters. Most cards required minor adjustments to statistics or casting cost; others were completely re-written. Since the artists had already begun creating the pictures according to the titles and descriptions sent to them weeks earlier, the developers attempted to keep the new powers in line with the artwork in progress.

By the end of April, R&D was ready to send the set into editing. Darla Willis, the lead *Magic* editor, coordinated the enormous task of rewording the cards. Working closely with the *Magic* R&D team, she developed wording for each card that was succinct and accurate, and made sure that both the content and style of cards were consistent with existing sets. Often, the new card powers required that new templates be developed or rules text be trimmed to fit; the cards were reworded numerous times before both R&D and Editing were satisfied.

Darla also worked closely with John Tynes, then the coordinator for continuity within the *Magic* multiverse, on the challenging task of bringing the vast story of *Homelands* into the tiny allotment of space on the cards. John recalls the care they took in creating the flavor text for the cards: “The material is a balance between what the flavor text says, and who says it. Both carry equal weight for most cards. The fact that

it’s the leader of the Death Speakers who criticizes the Aysen Bureaucrats, for example, suggests a lot about the way the Death Speakers view the Bureaucrats—as much as the specific words he uses.”

In May, Sandra began to receive the finished paintings from the artists. Every time another package arrived in the mail, she took the new painting to Kyle and Scott for final approval. Both the designers were stunned to see the visions that their project had influenced. According to Scott, “Seeing the story we had worked on for so long come to life in the artwork was incredible—it was perfect!”

As the art continued to arrive, the process of putting the actual cards together began. The art was scanned onto computer and placed in the familiar *Magic* card borders. The cards then entered typesetting, during which the card text, art, and borders were assembled into complete cards. Meanwhile, R&D worked out where each card should appear on the press sheets, large grids which would be printed, cut into individual cards, and sorted into boosters.

But *Homelands* was not done. The first expansion to have a simultaneous worldwide release, *Homelands* was going to be a global event. As the films for the English version were being sent, the international department was already translating the cards into French, Spanish, German, Portuguese, and Italian. Just weeks after the English cards had been sent, the printer received films for the international versions.

After over a year and a half of work, the final package was sent to Carta Mundi in Belgium. For the designers, it was a tremendous moment. “Knowing that our ideas were going to be a reality made the last twenty months worthwhile,” said Scott.

The designers have been anxious to see the results of their efforts. No one can say for certain, however, just what will happen once these cards become available to millions of players. Over time, the strengths of *Homelands* will surface in unpredictable ways as it becomes more and more a part of the growing multiverse of Dominia. “We know that this is going to be a controversial set,” says Scott. “But we can’t wait to see how people respond to it.”

THE CREATORS OF HOMELANDS™

Homelands™ is based on *Magic: The Gathering*, designed by Richard Garfield.

Design: Kyle Namvar and Scott Hungerford

Additional Design: Dave Pettey, Jim Lin, Joel Mick, Skaff Elias, and Charlie Cantini

Editing: Darla A. Willis

Flavor Text: John Tynes

Project Coordination: Ron Richardson

Art Direction: Sandra (Everingham) Garavito

Graphic Design: Christopher Rush

Typesetting and Layout: Scott Pickle, Sandra Garavito, and John Cadice

Film Generation: Jeff “The Amazing Film Machine” Dunlap

Printer Liaisons: Victor Wertz and Luc Mertens

Project Coordination for Translated Editions: Scott Pickle, Karol Fuentes,

and Doru Culiac
Translation:

Italian—Federico Paradisi, Andrea Fattori, and Silvio Negri Clementi

French—Pierre Rosenthal

German—Matthias Klapper, Hanno Girke, and Bernd Bolzenius

Spanish—Juanma Barranquero and Alejo Cuervo

Portuguese—Douglas Quinta Reis, Silvio Compagnoni Martins, Cynthia M. Fink, and Thaddeus G. Blanchette

Playtesting: Jennifer Schlickbernd—H. Stern, B. Schlickbernd, M. Rosewater, B. Pugnier, and J. Murphy; Chris Page—K. Whyte, M. Kuzin, and J. Guthrie; Hoi Nguyen—J. McCall, S. Klaisner, K. Ireland, L. Hedges, and P. Conner; Robert Mitchell—D. Van Cleef, C. Sheft, J. Schwartz, N. Sauer, F. Sauer, W. Roesch, E. Roesch, H. Durston, A. Durston, D. Bittner, C. Bikle, and E. Bartz; Thomas Fontaine—L. Thompson, C. Thompson, M. Brody, V. Amella, and S. Alex; Steven Farrington—B. Morrissey, N. Miller, R. Koozer, K. Hering, P. Gebhart, C. Christianson, and J. Andrysik; John Eldredge—S. Eldredge, P. Eldredge, C. Eldredge, and B. Eldredge; Julie D’Angelo—C. Quenelle, L. Kvarda, D. Katleman, R. Erez, C. Erez, S. D’Angelo, T. Bechtel, and K. Bechtel; Chris Cowart—D. Zionkowski, T. Williams, J. Tamulis, M.

Pitely, R. Norton, J. Matthews, M. Manlapalis, and R. Holloway

Artists: Amy Weber, Tom Wänerstrand, Pete Venters, Susan Van Camp, Néné Thomas, Mark Tedin, Brian Snöddy, Douglas Shuler, Alan Rabinowitz, Mark Poole, Margaret Organ-Kean, Pat Morrissey, Jeff A. Menges, Anson Maddocks, Nicola Leonard, Mike Kimble, Heather Hudson, Daniel Gelon, Dan Frazier, Kaja Foglio, Dennis Detwiller, Liz Danforth, David A. Cherry, Melissa Benson, Julie Baroh, and Rob Alexander

Special thanks to the behind-the-scenes members of the *Homelands* team, who helped make it happen, and who helped make it fun: Lee Johnson, Eric Gum, and Shirley Carlson

The designers wish to thank the entire staff of *Wizards of the Coast*, especially Steve Bishop, Darla Willis, Ron Richardson, Sandra (Everingham) Garavito, Corey Smith, Pete Venters and the other hundred people that had a hand in the madness!





The SLOWING of his HEART

by
Michael G.
Ryan

As one, they stopped work.

There was a great deal of blood coming from the wounds—no amount of pressure seemed to stop it from coming—and Neth'arna, assessing the others, shook her head wearily. She shielded her eyes from the last vestiges of the sun's glare as she looked up into their faces.

"He won't live," she said simply, rising from where she knelt beside Thexar. "I'm stunned he's still alive."

Together, the band of workers began a dull moaning, their muscular bodies swaying like weeds in the coming mountain winds. The sun had fled for less emotional parts, and the clouds had moved in expectantly. All about the mountain site, shovels and picks lay abandoned for the day; no one had even suggested digging anymore this morning, not with the sudden and surprising agony of Thexar upon them. From the rocky ground at Neth'arna's feet, Thexar bellowed miserably, one hand wiping aimlessly at the steady stream of blood clouding his eyes.

The workers had expected to labor hard today, to both break through the last walls of soil separating them from their buried ancestral caverns and to celebrate the transition of Thexar from youth to adulthood. They had put down their digging tools, shaking the sweat from their ears and their backs, to hail Neth'arna and to admire her first handiwork—scarring was not only traditional and honorable, it was also thought to be rather safe. It was a common enough practice, though Neth'arna was new to its applications, and Thexar had earned his scars in a trial by fire—would they have found the right place to dig at all were it not for Thexar's excep-

tional direction sense? His youthful energy for deciphering forgotten maps was infectious and drove the digging team before it like oxen before the wagon.

"Kill me," Thexar howled pathetically. He clutched Neth'arna's booted ankle as if it were the only torch in a dark tunnel. "Finish what you started."

Neth'arna scowled gently and gestured to Arras, who rose from his haunches and approached. Some of the others cleared a path amidst them for him. "I bleed while you bleed. But I only started what you begged for."

Thexar turned his head, the left side of his face lying in the ever-spreading pool of blood on the hot mountain rock. "I beg now."

Arras neared, his eyes weary and sad, and he knelt next to the dying Thexar. Carefully dabbing the blood at the corner of Thexar's mouth, he glanced wistfully at Neth'arna the shaman.

"It benefits no one to make excuses," he said sharply.

Neth'arna considered, then nodded once. She didn't look at the rest of the digging clan.

"The scars," Arras said then to Thexar, stroking the dying young one's hand, "will serve you as well in death as they might have in life."

Slowly, as if the necessity of freeing Neth'arna's ankle was an agonizing gesture, Thexar moved his hand to Arras's lap. His blood smeared Arras's ceremonial gown in an indecipherable pattern that hinted at his short future. "Don't let me die of this. I don't deserve to die like this. Let Neth'arna die."

Some of the others looked at Neth'arna, who stiffened at the suggestion. No one spoke; the insult came from a doomed soul,

and though it no doubt pained Neth'arna, it was not to be taken seriously.

"Neth'arna did as she felt was right," Arras said, looking to the darkening sky. "Even the clouds believe it's so, and even the clouds know the fear of passing. Your failed scarring is a tragic accident."

Thexar groaned, little more than a gurgled cough, and his eyes rolled back in his head. The others, many of them bearing the whirling, painted scars which now took Thexar's life, settled down around him, their weapons of war set aside, the call of their ancestral caverns unheard. Warriors leaned their heads toward one another and silently touched foreheads. Two unscarred youths dipped their fingertips in Thexar's spreading blood and covered their faces in temporary honor of their dying companion.

"I cannot express my grief," Neth'arna began, but Arras gently silenced the shaman with a shake of his head. Thexar's breathing was snorted and draining; it was the sound of a boulder thundering down the mountainside, rough and irregular banging, scratchy and echoing away. Arras used his gown to smear away the blood which threatened to cover Thexar's left eye.

"I hear the ghosts," Arras the spiritcrafter whispered, "and I have heard their tales. They are sometimes joyous tales; they are sometimes tales of despair. I know them all; you should know of one. It will ease your fears."

Thexar began to weep, his hand now locked up in both of Arras's. His other hand seemed to have no will of its own left; it flopped lifelessly on the stone, its fingertips jagged and shadowed like a miniature mountain range. A spot of blood ran down from his

third finger to his palm, where it pooled and grew cold.

"Take comfort in this," Arras said to the barren mountain pass around him, to Thexar, and began to tell his story.

Jekelth was a fierce warrior; he had failed in only one battle during all of his mercenary pursuits, and even that had, in his mind, become a victory. He strode the battlefields with a savage gleam in his one eye, a battleaxe clenched in both of his massive hands, and an insatiable desire to deal death and see blood.

The goblins called him Blackeye, for the patch over his eye; the humans refused to name him at all, choosing instead to call him their "Dream"—every human's dream that he or she might slay Jekelth and bear his head home. Jekelth himself was often oblivious to all this; he fancied himself unconquerable, but such arrogance as this could never be sustained. The time inevitably came when Jekelth was challenged.

It was after the Battle for Strongrock, which you may have heard tell of, and the conquered survivors—human and goblin alike—had scattered. Jekelth had originally marched with others into the mountains to flush out those stragglers who merited crushing defeat, but in just a few hours he found himself alone. With his bloodied battleaxe held ready before him, he worked his way higher onto Strongrock than even his commander would have asked of him—but that was Jekelth, never mindful of his own safety. All bravado and unflagging self-assuredness was he. He climbed over rocks, scaled steep slopes, and poked into nearly buried caves in search of the enemy.

And it was just as he was about to turn back for camp that he was surprised by the eldest soldier in the enemy forces. This old man, whose name has been lost or perhaps never known, was a savage wardog himself, gnarled with age and twisted like a great tree after a brushfire, and he leapt from a narrow path above, howling over Jekelth onto the rocky path and sending his battleaxe skittering behind him—and off the cliff's edge. It clanked once down the cliffside and smashed itself in two in the gorge far below.

The old man was back on his feet in a flash, an ugly dagger in his hand.

"Old Dream," he hissed at Jekelth, whose knee was broken in the attack. "It looks like you belong to me, one-eye."

Jekelth was silent as he lay amidst the stones, wounded and vulnerable.

"How good for me to square off against such a legendary enemy," the old man noted. "You'll be the crowning kill in my career."

"Not today," Jekelth said boldly. "I may die, but it will never be by your hand."

The old man scowled suspiciously as Jekelth continued. "I will throw myself from this cliff and will, quite likely, die smashed on the rocks in the gorge. You will go home to tell your kin that you witnessed Jekelth's suicide, but never will you say you defeated him."

The old man seemed taken aback by this, as Jekelth had hoped, and now Jekelth was prepared to negotiate.

"I will offer you a trade," Jekelth said. "For my freedom and my life, I will give you my eyepatch and the story of how I came by it. You can return with it to your people and tell them what glory you had in taking it from mighty Jekelth, and you will be hailed a hero. Otherwise, you may seek my body in the gorge below—and best of luck to you in convincing your kin that you bruised me to death!"

Wisely, after only a few moments of consideration, the old man agreed, visions of his trophy already dancing in his head, and he warily listened to Jekelth's tale—the tale of Jekelth's first and only defeat.

I was deep in battle and in blood. There were dead all about me, so many that I didn't know friend from foe. Nor did it matter to me. And there on the field, under the red-hot sun, was Pikepierce, the renegade goblin who had fled from his platoon to seek war without leadership. But I already knew the tale of Pikepierce; I knew his weaknesses, his queasy stomach and his gullibility. I did not think to use it in battle, but it came to me soon thereafter.

We closed on one another, and Pikepierce was much quicker than I would have given him or any other goblin credit for. He was quick with his spear, and he had perfected the parry. With bodies under our feet we fought, blood and spit flying from us both, and in mere minutes it had ended. Though there were none about to witness my fall, I felt shame as Pikepierce did just as you have done, my human rival—he drove me to my knees, kicking my battleaxe away from me. I sagged, my shoulder slumped, and I knew defeat.

Pikepierce was arrogant and stupid. He was cautious, by certain, and was careful not to let me escape his guard, but he danced a fair jig and taunted me as none have since.

"Down, down to his knees!" he chortled. "I have brought the great Jekelth down to his knees!"

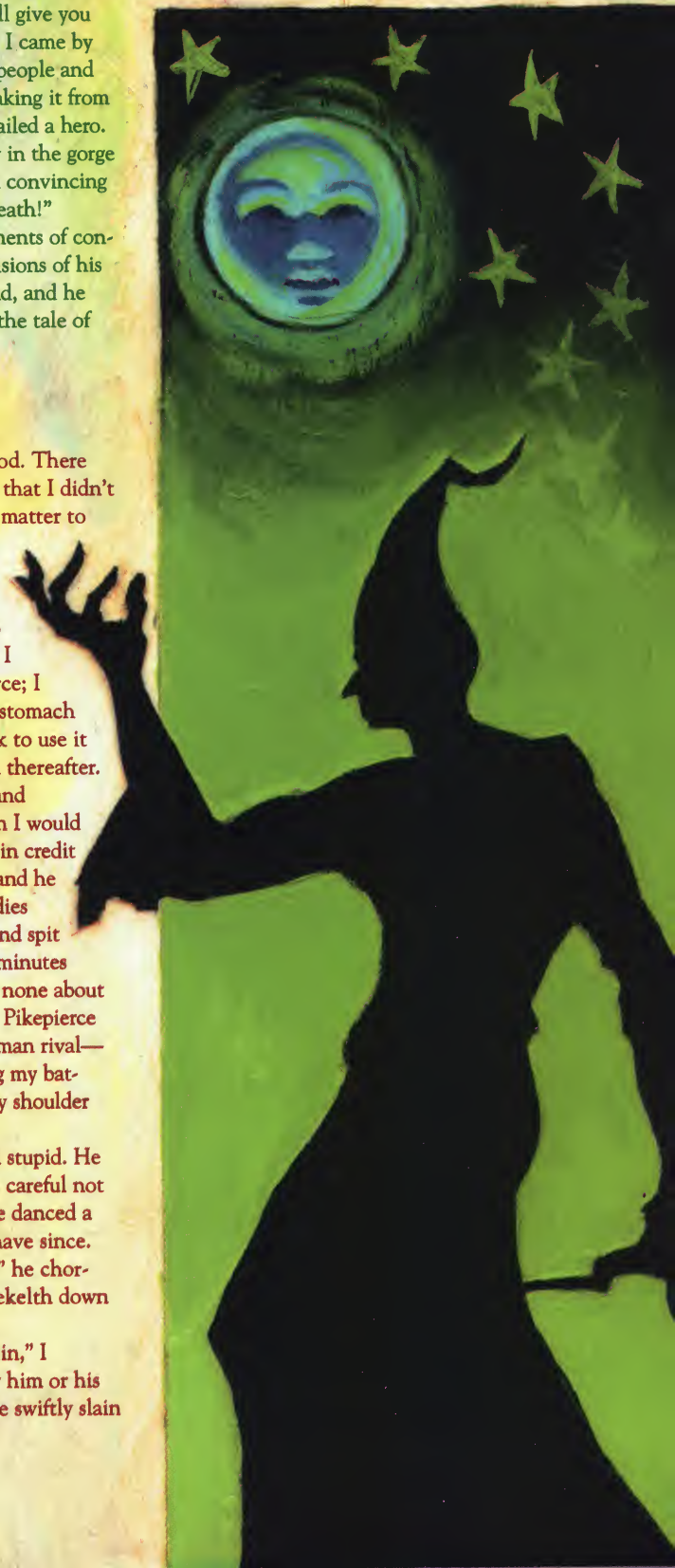
"Just be quick about it, goblin," I growled, pretending not to know him or his vulnerabilities. "I would rather be swiftly slain

by the vilest of your kind than to be tortured by the limited best of your stinking brethren."

He stopped his incredibly foolish dance and glared at me. "What do you mean? Who is stinking?"

"Just kill me," I insisted. "Spare me your victory insults, spare me the torture of gouging out my eyes, spare me the sight of your silly jiggings. I can stand no torture, either visual or physical. Now get it over with."

Pikepierce was stunned into silence, and then his rage rose swiftly to the surface.



"I will torture you if I want to torture!" he screamed angrily. "And I will gouge your eyes out if I want to gouge!" And with that, closed in on me, his spear raised toward my face.

The stories suddenly stopped as Thexar, his eyes wide, drew a ragged breath...and died. His snout shifted to one side, the blood from his scars thinning, one horn clicking as it touched the stone.

"He's gone," Arras said, rising from the dead minotaur. The other minotaurs, some listening to the tale, some watching either their shaman or their spiritcrafter, wailed in collective agony. The scarring along Thexar's snout washed clean as Arras ran his ceremonial gown over it once more.

Neth'arna the shaman edged closer, her eyes soft now and her ears flat and sad on her head. She reached down and touched Thexar's dead face, her fingers sliding across the stiff bristle of hair on his forehead until they reached his eyes. His eyelids closed beneath her touch.

Arras grasped the dead young one by the horns and turned his face toward the sky, gesturing to Neth'arna to cast her blessings for Thexar. The others stayed near, and together they mourned. The clouds collided, and a sprinkle of rain misted across the clan gathering.

As the prayers ended and three of the young males moved off to prepare a litter for the late Thexar that they might carry him to the caves of the dead,

Neth'arna turned to her spiritcrafter.

"How do they end, Arras?" she asked simply. She could feel the uncompromising stares of her kin behind her, judging her by her failure. "Tell me what happens next."

Arras shrugged.

"Pikepierce took Jekelth's eye.

A vicious stab with his spear to the face. But

Jekelth knew from the tales told that the sight would sicken the

goblin, and while the goblin wretched over the pulpy mess that came forth from the great minotaur warrior's missing eyesocket, Jekelth reached for his axe and split Pikepierce in two. A loss, but a victory."

Neth'arna walked with Arras as they approached the shovels; a few minotaurs glared accusingly at Neth'arna, but she did not acknowledge their anger—she knew what she had done, and she could only vow not to make the same mistakes when scarring her next charge. "And what about Jekelth and the human old man?"

"Ah." Arras picked up a shovel. "The old man accepted the story and the eyepatch from Jekelth. Thinking that Jekelth was an honorable enemy, he turned away to depart the pass, and when he did so, Jekelth scooped up a rock and brained him, killing him. He took back his eyepatch and went on his way."

Neth'arna looked stricken. "Why did you tell this tale to Thexar? And why doesn't your tale tell of Jekelth's death and its deeper meaning? You told Thexar, 'Take comfort in this.'"

"Yes. And he listened."

"I don't understand. If—"

"It was a long story—two long stories," Arras said gently. He handed a shovel to Neth'arna, who slowly accepted it. "It didn't matter what it was about. It was only important that he listened to the tale and not to the slowing of his heart."

The minotaur spiritcrafter glanced at Thexar's body as it was lain on the makeshift litter, then looked to the darkening sky. He seemed to see something there, and he smiled, stretching his own tattoos and scars into a prismatic pattern.

"Our ancestors call," he said to the sky, then to Neth'arna. "Yet another story lies unfinished in the soil."

Reluctantly, Neth'arna put her shovel to the ground and the spirits in Arras's sky to her back. She shrugged onto her shoulders the anger of her clan.

As one, the minotaurs began to work.

Michael G. Ryan is an editor for Wizards of the Coast. His fiction has appeared in Dragon® magazine and will be featured in the next Magic anthology, Distant Planes.



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CARD SPOTLIGHT

BOOMERANG RETURNS

by Chris Page

Blue can stop anything. With its arsenal of Spell Blasts, Power Sinks, and other counterspells, it can stop every spell your opponent could possibly cast. There's just one weakness in blue's otherwise impervious defense: once a creature, enchantment, or artifact is down on the table, there's nothing blue can do but quietly whimper in the corner.

Maybe that's a bit of an exaggeration, but it is a standing philosophy in the design of *Magic*. It's this philosophy that explains why Erosion is such a weak card. (It doesn't explain Control Magic, however. That's another story.) Blue's got a few cute "blue" ways of dealing with perma-

nents, such as Control Magic and Steal Artifact, even if those means can be neutralized later. And there's always the metamagic of Sleight of Mind for pesky Circles of Protection and Magical Hack for an otherwise devastating Monsoon. Blue's primary approach to permanents is to work around them by being incredibly annoying with spells like Feedback, Soul Barrier, and Errant Minion. Returning with *Chronicles* is a card in blue that lets you cope with any card already in play. And being blue, it gets around those annoying permanents by giving you a second chance to counter them.

While it may sound appealing to send permanents back to your opponent's hand so you can counter them later, there's a significant flaw in this strategy. In its simplest of uses for Boomerang, you return a spell to the owner's hand so he can cast it next turn. If you then counter it on the second casting, you've used up two cards to take out your opponent's one. If you don't counter it, you've just blown one card to keep another card out of play for one turn. If this is the case, you might as well have packed a Twiddle (and that's saying something).

Still, if you don't make a habit of it, two cards for one can be an acceptable trade-off, especially if that one card is a Shivan Dragon, Winter Orb, or Presence of the Master. But, as always, finding alternate uses for Boomerang will make it a more efficient use of the space in your deck. And if you ever need to use Boomerang for a one-turn advantage, go ahead and play it—but make sure you're aware of the better uses of Boomerang before putting it in your deck in the first place.

WELL IN HAND



For instance, there are reasons you'd want to put a card back in your opponent's hand aside from just getting the card out of play. (Sure, there's always Black Vise, but it gets better.) One reason would be if your opponent used Dark Rituals or some other irretrievable source of mana to bring a permanent out. If so, you can probably count on the permanent not coming out for several more turns. The same thing applies to any creature that requires sacrifices to be put into play, such as Mold Demon, Hecatomb, or even just Kjeldoran Dead.

There are also more subtle ways to use this strategy. Once you've managed to Boomerang the card back to your opponent's hand, you can then drop it out of her hand completely. Cast Mind Twist or Hymn to Tourach, or use Disrupting Scepter or Nebuchadnezzar. Late in the game, there probably aren't many cards left in your opponent's hand, so Mind Ravel, Stunted Growth with Millstone, and Hypnotic Specter are all good choices for getting rid of them.

When the card goes back to your opponent's hand, it loses all memory of what happened to it. So the Sleight of Mind that had changed the



creature's protection no longer applies, The Fallen no longer does damage to you, and that Fungusaur is back to 2/2. This is especially useful for any card that got built up over time or took resources to construct, such as City of Shadows, Whirling Dervish, Frankenstein's Monster, Black Mana Battery, Knowledge Vault, or Nameless Race.

Boomerang also deals with nasty enchantments on permanents as well, since they are buried if their target disappears. It's especially useful on critical enchantments, like a Thicket Basilisk with Lure on it or an out-of-control Rabid Wombat. Boomerang will also send back the forest with two Wild Growths that the Ley Druid keeps untapping.

This ability is also good for emergencies that go beyond mere creature enchantments. Not only does it negate Giant Growths, but it also saves you from a Ball of Lightning with two Berserks on it, or a Bog Wraith with a 15-point Howl from Beyond.

Token creatures can be removed permanently by Boomerang, since whenever a token leaves play, it is removed from the game entirely. While that's not very impressive on a 0/1 Caribou or a 1/1 Saproling, it

looks a lot more attractive when it's cast on the 4/4 Rukh or 5/5 Dance of Many Shivan Dragon token.

There are other times Boomerang can take out two cards at once. Taking out your opponent's only island will sink a Pirate Ship, and returning Phantasmal Mount after its effect has been used will kill the creature its effect targeted.

Other cards make especially juicy targets for Boomerang. With spells like Juxtapose and Gauntlets of Chaos, you can first trade creatures and then return your creature back to your hand. The effects of creatures like Orcish Squatters or Aladdin can also be negated with Boomerang. Just return the offending creature to regain control of your cards.

RETURN AND RESCUE



Using Boomerang on your opponent's cards is only half the strategy of this versatile card. With it, you can save any of your permanents from anything shy of an Elemental Blast. Just cast it in response to the Stone Rain or Shatter or Disenchant or Terror or Control Magic or whatever, and bring the permanent safely back into your hand. The other spell will then fizzle once its target is gone. While more flexible than Healing Salve or Death Ward, Boomerang can be frightfully expensive, since you have to recast whatever card you've retrieved. But its rescue is absolute and works on any permanent—it doesn't matter what amount of damage is involved, or whether the card was buried or destroyed.

Sometimes rescuing your cards from your opponent is secondary to saving cards from themselves. Use it on the Phantom Monster that's picked up too many counters from Unstable Mutation, or on any card that has cumulative upkeep that you're no longer able to pay. To "reset" cumulative upkeep, just bounce the card back into your hand and recast it. You can do this with Illusions of Grandeur even if you are below 20 life, as long as you Boomerang it back to your hand and cast it all during the same main phase—you don't check for player death until the end of a phase, or at the beginning or end of an attack.

Boomerang can also bring back a creature that's going to die in combat, as long as you do so before damage-dealing.

When you attack with a wave of creatures, knowing that a few may die in blocking, Boomerang will save one creature of your choice while the rest deal damage. There's also the trick of removing a creature from combat after it's produced an effect but before damage is dealt. For instance, bring Thicket Basilisk back to your hand and any non-wall creature blocking it still dies. Or include Márton Stromgald in an attack, giving the bonuses to all your creatures, then Boomerang it back to your hand before it dies during combat. Taking out a card your opponent was counting on during combat can also have enormous surprise value. A Castle, for instance, or a Goblin King, or a vital Circle of Protection is a prime target.

You can Boomerang your cards simply to cast them again. Bring back Triskelion and recast it to "restore" its three counters. Or recast Clone or Dance of Many, copying a much bigger and better creature. Or bring Wiitigo back up to its full complement of counters. Stasis is another prime candidate for this trick, especially if you cast Boomerang during your opponent's turn, after his untap phase. Anything that's going to



die at the end of the turn is also fair game, including Ball Lightning, Rocket Launcher, a Juggernaut with Berserk, or a creature affected by Krovikian Elemental. It even works with Goblin Ski Patrol.

You can also bring a card that's gotten out of control back to your hand—say Cyclone, Voodoo Doll, or a post-Pyroclasm Lord of the Pit. Just throw out Boomerang to bring that prodigal permanent home again. This way you can recast your Lord of the Pit (or Elder Spawn or Infernal Denizen) when you've built up enough sacrifice material. The same strategy works with Necropotence and Oath of Lim-Dûl.

In the **Magic** trivia department, Boomerang is one of the only spells that lets you get rid of counters on cards, like the -0/-1 counters piled up from Essence Flare, the counters from an out-of-control Primordial Ooze, or even the counters from a bad encounter with a Brine Hag. And in the dirty tricks department, there are a few cards that cause horrible things for your opponent if they leave play. For instance, if you Boomerang Merieke Ri Berit, the creature it controlled dies and you can recast the legend, having it enter play untapped and ready to grab another creature. Even more fun is War Barge, which gives a creature islandwalk for every three mana you spend. All creatures affected by War Barge are buried if War Barge leaves play that turn—even if it's just being sent back to your hand by Boomerang.

NOT QUITE UNIQUE



Boomerang is essentially an everything card—there's always some crazy new way to use it. Boomerang is not unique, though; a few other cards have similar effects. Unsummon and its *Ice Age* counterpart Word of Undoing mimic Boomerang, as do Obelisk of Undoing and Time Elemental. There are also a few very specialized versions of Boomerang, like Snow Hound and Puppet Master.

Unsummon is an interesting alternative. It costs one less mana than Boomerang, but it only affect creatures. That's not too bad, considering that a hefty percentage of Boomerang's best uses involve creatures. Also, the difference in casting cost is very important, and not just in terms of mana development and management. Two or more islands untapped just scream "Counterspell," so your opponent will automatically assume you can do something nasty. But with just one island untapped, an opponent can be far more easily bluffed into using that Berserk or Terror, especially if he thinks he's safe from Power Sink. The surprise factor is much better with Boomerang, but you can't be subtle since it costs exactly the same as a Counterspell.

Word of Undoing, in *Ice Age*, is a "new and improved" Unsummon that allows you to save your creatures and preserve any white creature enchantments you

might have cast on them, such as Wards, Holy Armor, or Holy Strength. In low-level play, that's quite significant, but it can be annoying if your opponent is also using white enchantments.

Obelisk of Undoing and Time Elemental are both frightfully expensive—Time Elemental costs 2 ♦ ♦ ♦, and Obelisk of Undoing costs a whopping six mana—and they throw the element of surprise out the window. In exchange, though, you get to reuse them. With this ability, the first permanent your opponent tries to destroy is safe, you can keep casting and uncasting your Stasis, and the list goes on. Basically, Obelisk of Undoing and Time Elemental are good if you want reliable, repeat usage and you're playing with a very mana-rich deck. You need an obscene amount of mana to use them, because if you don't leave enough lands untapped, your opponent is going to nail your Elemental with a Lightning Bolt or your Obelisk with a Disenchant at the first opportunity. There's also the added danger of your opponent responding to your attempt to retrieve a permanent by getting rid of the target—while this is a danger with Boomerang as well, when you're playing with Time Elemental or Obelisk, your opponent also gets to plan for it.

BOOMERANG'S FATAL FLAW



Boomerang has one significant flaw: it has exactly the same cost as Counterspell. Counterspell can stop Howl from Beyond and Terror, and perform all the other key tricks of Boomerang, plus it can counter

cards as they come into play. The fact is that Counterspell is usually better than

Boomerang for general decks. So why ever put it in a deck?

Well, you could use it if you already have four Counterspells and you're playing with a tournament-legal deck, but that's sort of a cop-out answer. The answer lies in taking advantage of Boomerang's many benefits beyond its abilities as a

"lesser" Counterspell. And if nothing else, there's its overall surprise value. Who expects or fears a Boomerang? Control Magic, yes. Power Sink, certainly.

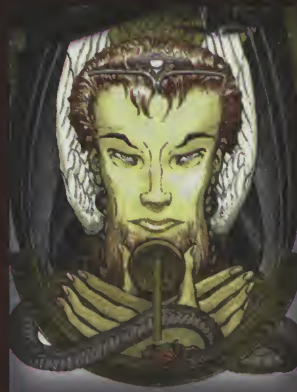
Deflection, of course. But your opponents will learn to respect Boomerang, too, after you use this card and all of its attendant tricks to repeatedly turn the game back in your favor.

Chris Page was one of the original playtesters and developers of Magic and is one of the designers of Ice Age. He is pursuing his doctorate in physics at the University of Pennsylvania.



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Summer 1995

EXCUSE ME, MR. SUITCASE?

by Paul Peterson

IN GLORIOUS MONOCHROME

Now you've done it. You went to a convention where you watched some people playing an odd version of Magic called Rainbow Magic or Five-Color Magic—five players, each playing a different single-color deck. They were arranged in a circle with the seating arrangement for colors corresponding to the order on the back of a Magic card, but play progressed in a star pattern. The object of this variation was to knock out the two players opposite; thus, the player with the green deck was attempting to defeat the blue and black players. When you returned from the convention, you mentioned it to Mr. Suitcase. He told you that he'd read the rules to this variant in the

Magic: The Gathering—The Pocket Players' Guide™, and he thinks it would be a great idea to try it out. In fact, he is getting three more top-notch players together this weekend so that the five of you can play right away.

But you've never built this kind of single-color deck before. How should you start?

Your group should begin preparation for playing Five-Color Magic by coming up with some deck construction standards. You'll probably begin by banning all of the cards on the Duelists' Convocation's restricted and banned lists. Most of these cards are on the lists because they are too powerful; furthermore, there are not equal numbers of these cards across the colors. Blue, for example, has cards like Time Walk, Timetwister, and Ancestral Recall. If allowed to use these, blue will have a tremendous advantage over the other colors.

Another restriction your group may wish to observe is the banning of all cards that specifically work against another color, such as Conversion, Tourach's Chant, Circles of Protection, and other cards along these lines. Allowing these cards in this environment will reduce the game to a race to see who can first cripple their opponents with "color hosers." You may want to allow specific exceptions to this rule in cases where the cards do not completely ruin the opposing color—for example, White and Black Knights. They have protection from black and white respectively, but they don't shut down the opposition the way cards like Flashfires or Karma do.

There are three general rules to remember when you are constructing a deck for Five-Color Magic. First, the color you are playing has its own strengths and weaknesses. Your goal is to identify what these are and then to use the strengths to your advantage while minimizing the weaknesses. Second, keep in mind that your goal in this game is to defeat the two colors opposite yours. Thus, you will want to identify the strengths and weaknesses of your opponents' colors and construct your deck so that it can take advantage of their weaknesses while dealing effectively with their strengths. Third, remember that you have artifacts at your disposal. In a normal deck, the goals of the first two rules can be met by including other colors to help your primary color. In a single-

color deck you obviously cannot do this; artifacts can help to fill these voids, however, so keep them in mind when constructing your deck.

Green is the master of fast mana production, and many of its creatures are more powerful for their casting costs than creatures of other colors. You can use each of these strengths to your advantage by building a deck that gets out huge creatures very rapidly. For fast mana production, green has many cheap creatures that can be tapped for mana, such as Birds of Paradise and Fyndhorn Elves. It also has cards that allow you to put extra lands into play, like Untamed Wilds and Nature's Lore. Along with Wild Growth (to cause lands to produce extra mana) and Juniper Order Druid (to untap your lands), you can build your mana production up very quickly; you should be producing at least five or six mana on turn three, which is

enough mana to put out a huge creature like a Craw Wurm or a Force of Nature (8/8 trample, but with an upkeep of four green mana). Some other good choices are Craw Giants (6/4 trample, rampage: 2) and Scaled Wurms, although they are a bit more expensive.

Green's major weakness is in flying. It doesn't have as many powerful flying creatures as other colors, and the ones that it does have are more expensive. Green does have some great cards that deal with this imbalance, however: Hurricane (X damage to all flying creatures and players) will clear the skies very quickly, and Winter Blast (tap X creatures and deal 2 damage to any of those which have flying) has the additional bonus of tapping creatures to let your huge minions through.

The obvious advantages that blue enjoys are its ability to counter its opponents' spells and its wealth of flying creatures. Start your deck by picking the best flyers that you can find—Ghost Ships, Serendib Efreets (3/4, but deals 1 damage to you during your upkeep),



Wind Spirits (3/2, can't be blocked by only one creature), and Mahamoti Djinn (5/6). Now add Counterspells, Power Sinks, Spell Blasts, Deflections (allows you to rechoose the target of any spell), and Mana Drains to prevent anything really nasty that your opponents may try to throw at you. These spells will serve to protect your creatures as well. Mana Drain is especially useful as you not only counter the target spell, but you also gain the mana that was spent on that spell during your next turn. This will help you cast your big creatures more quickly.

One of blue's weaknesses is its slow speed. Most of its creatures and spells are very expensive and one of its opponents is green, which has amazingly fast mana. There are several blue spells that can help with this: Mana Drain has already been mentioned, High Tide causes all of your islands to produce an additional blue mana until the end of the turn, and Apprentice Wizard can be tapped for three colorless mana at a cost of one blue mana. You can also turn to artifacts for help. Mana Vault can be tapped for three colorless mana but does 1 damage to you if you don't pay four to untap it. Fellwar Stone can be tapped for any color of mana an opponent's land can produce (which might as well be colorless in this case, as you won't be able to use it for anything else). Any combination of these will increase your mana capacity to the point where you can cast your creatures faster, protect them more efficiently, and, hopefully, keep up with green a little better.

Defense is white's primary domain. Most of its creatures have some sort of defensive ability (like banding or protection), and many of its spells deal with healing and aiding its creatures. You can take advantage of this by starting with lots of small cheap creatures, like Benalish Heroes, White Knights (if you are allowing them), and Combat Medics (0/2, can heal multiple points of damage for two mana each), as well as many others. Then add some of white's spells that aid these creatures, such as Crusade (all white creatures gain +1/+1) and Castle, and some defensive spells, like Disenchant, Swords to Plowshares, and Reverse Damage (gain life instead of taking damage from a single source).

White's defensiveness is also its weakness. It often loses the damage race to its opponents, red and black, who can deal damage faster than white can defend against it, especially without Circles of Protection. One defense that White has for this, however, is Armageddon. This will destroy all of the lands in play. If you do this at the right time, you will be left with all of your cheap creatures in play and your opponents will not be able to kill them or get out their large creatures. Furthermore, defensive artifacts, like Pentagram of the Ages (prevents all damage dealt to you from a single source), can be very effective.

Red's strengths lie in its pure destructive ability and its powerful creatures. No other color has as much direct damage as red does. You definitely want Lightning Bolts and Incinerates (both do 3 damage to a target), and you can also consider Fireballs (X damage to one or more targets), Pyrotechnics (4 damage divided however you like), and others. This is an excellent place to start. For creatures, you may want Dragon Whelps, Shivan Dragons (5/5 flying, firebreathing), or Orggs (6/6 trample, but can't always attack or block). This strategy will allow you to use your direct damage to take out your opponent's creatures and put your opponent on the ropes until your big nasty creatures come out.

Red has two large problems. The first is that it has no real way to destroy enchantments that are hurting it or helping its opponents. In order to solve this problem, red must turn to artifacts. The best remedy is Nevinyrral's Disk (destroys all creatures, artifacts, and enchantments when activated). This will sweep the board clear of almost everything except land, which will also help you get rid of any annoying creatures that your opponents might have. The second problem for red is that it has no real way to gain life. Once it loses life, it

can't gain that life back. This means that red usually has to concentrate on defeating its opponents as rapidly as possible. One means of avoiding this is to add artifacts that provide life, such as the Fountain of Youth (two mana for 1 life).

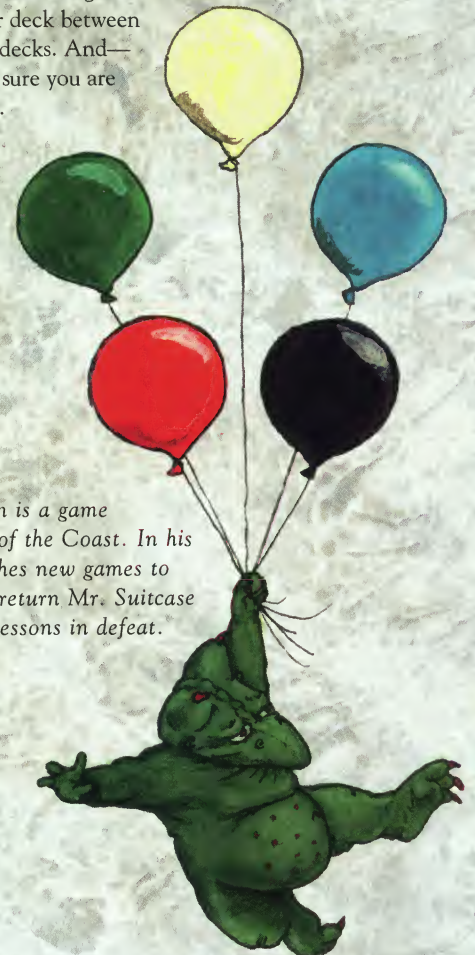
Black is great at pure offense. It specializes in doing a lot of damage and taking cards away from your opponent. Use these gifts to your advantage. Additionally, use black's great creatures, like Black Knights (again assuming you are allowing these), Hypnotic Specters, Sengir Vampires, and Nightmares (flying, with power and toughness equal to the number of swamps you control). Black has exceptional creature enchantments like Unholy Strength and Thrull Retainer (+1/+1, sacrifice enchantment to regenerate). Black also has some direct damage, though not as much as red, so you may wish to add at least Drain Life (does damage equal to the amount of black mana you spend, and you gain a life for each damage it deals). Black also has useful spells such as Dark Ritual, Dark Banishing (destroys a non-black creature), and Hymn to Tourach (opponent discards 2 random cards).

Black shares one disadvantage with red: it has no way to get rid of enchantments. It can, however, share red's solution, the Nevinyrral's Disk. In fact, it can even use the Disk more effectively because many black creatures can survive the Disk's mass destruction effect by regenerating.

Of course, these are only some of the possible strategies; there are obviously many others. You could build a deck that fully concentrates on an area in which a color is traditionally weak to remove that weakness. (Picture a white assault deck or a green defense deck.) Or you could build a deck around a specific type of creature, like thal-lids, goblins, or merfolk.

Whichever strategy you choose, just make sure that you are prepared for whatever your opponents are likely to throw your way (especially if they've read this article). They will surely come up with strategies that you've never thought of. Be prepared to change your deck between games to adapt to their decks. And—if at all possible—make sure you are allied with Mr. Suitcase.

Paul Peterson is a game designer for Wizards of the Coast. In his spare time, he teaches new games to Mr. Suitcase, and in return Mr. Suitcase teaches Paul new lessons in defeat.





PUMP IT UP:

THE MERITS OF INFLATABLE CREATURES

by Matthew Roskoski

Inflatable creatures are among the most interesting and powerful creatures in *Magic*. All of them have special abilities that exchange some resource, usually mana, for power and/or toughness. This article offers players new to *Magic* an overview of this diverse class of creatures. We will look at the advantages of different inflatable creatures, the cards they combine best with, and the strategies you can use to optimize their unusual ability.

MORE BANG FOR YOUR BUCK

The *Fourth Edition* rulebook states that inflatable creatures are creatures which “have an activation cost that lets you increase their power and/or toughness. For example, the Frozen Shade (0/1) has the following special ability: ‘ $\{M\}$: +1/+1 until end of turn.’ This means that for every $\{M\}$ you spend, the Shade gets +1/+1, but this bonus wears off at the end of the turn. You can spend as much black mana as you like to increase the Shade’s power and toughness each turn.”

In *Magic*, casting costs of creatures are determined by power, toughness, and abilities. Inflatable creatures let you get a very high potential power and toughness for a low initial casting cost. Given enough mana, an inflatable creature can become more powerful than any other creature in the entire game, and they are also among the most flexible. Compare Frozen Shade to Colossus of Sardia (9/9, trample; does not untap during untap, you may pay nine mana to untap Colossus during your upkeep). If you have nine mana available, you can summon and use the Colossus, but you could also use those nine mana to make a Frozen Shade 9/10. But what if you have only eight mana? Then, the Colossus is useless, but the Frozen Shade can be an 8/9 creature. In other words, inflatable creatures are flexible—they let you get maximum use out of whatever mana you have. Getting the most out of inflatable creatures requires keeping these points in mind.

There are two basic things to remember when playing with inflatable creatures. The first is that they allow you to get maximum value for your mana. Not having enough mana early in the game can be a disaster, so most players put lots of mana sources in their decks. That means that, later in the game, they have more mana than they need. Inflatable creatures can make effective use of that extra mana.

The second thing to remember about pumpable creatures is that their virtue lies in their flexibility. Inflatable creatures can be relatively weak early in the game (when everything in play is weak), but unlike most other creatures, inflatables increase in effectiveness later in the game. You control the size of an inflatable creature, allowing you to control precisely how that creature’s offensive and defensive force is used. This means that in order to use an inflatable creature successfully, you have to make smart decisions about when to pump it up.

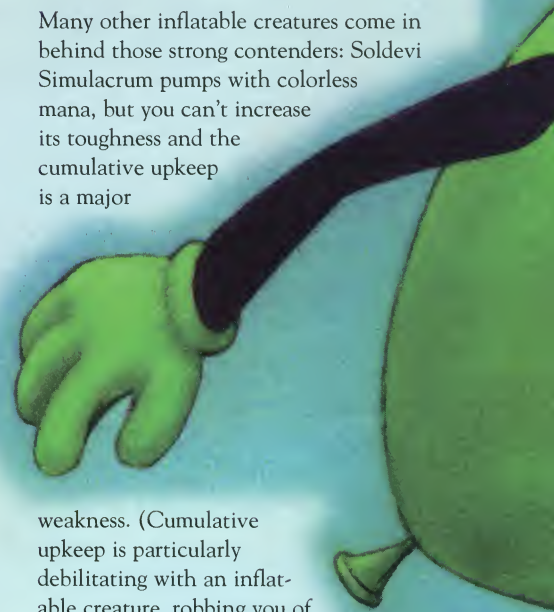
HOW INFLATABLES STACK UP

If you’re going to include inflatable creatures in a deck, the first step is choosing the proper ones. There are three primary criteria for evaluating the merits of inflatable creatures: whether a creature needs mana of a specific color, whether power and toughness are both increased, and what the mana-to-power/toughness ratio is. Additionally, you should also consider the creature’s other special abilities: the ability to fly, for example, combines extremely effectively with the ability to increase power, as does first strike.

Based on these criteria, the clear winner is Carrion Ants, which satisfies all three criteria: for one colorless mana, Carrion Ants gets +1/+1. Killer Bees are a number two choice, requiring colored mana but making up for it by flying. After Killer Bees come the Shades (Frozen Shade and *Ice Age*’s Hoar Shade), which require colored mana and have no

other special ability. The Hoar Shade does start off stronger than the Frozen Shade, but it has a correspondingly higher casting cost.

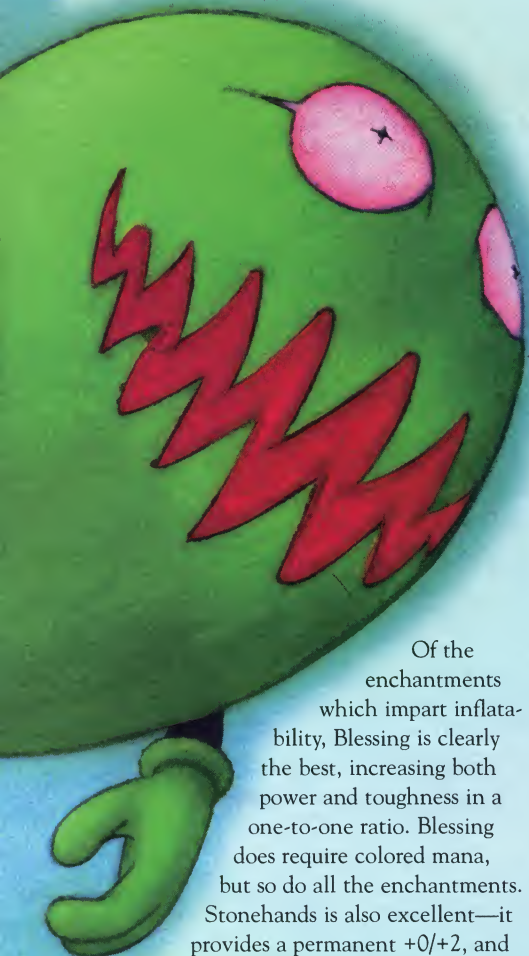
Many other inflatable creatures come in behind those strong contenders: Soldevi Simulacrum pumps with colorless mana, but you can’t increase its toughness and the cumulative upkeep is a major



weakness. (Cumulative upkeep is particularly debilitating with an inflatable creature, robbing you of mana you could otherwise use to pump up the creature.) Dragon Whelp and Nalathni Dragon are both flying, inflatable creatures, but they also have two major disadvantages—their toughness can’t be pumped up, and they die if you pump more than three mana into them. In *Ice Age*, Flame Spirit is another good option. While it may not fly, Flame Spirit is infinitely pumpable.

Other inflatable creatures have more limitations. Shambbling Strider suffers from problems in that it’s expensive to cast, expensive to pump, and it loses toughness when it’s pumped. The Orders (of Lietbur and of the Ebon Hand) and their *Ice Age* equivalents both pump power, but with colored mana, and you have to spend two mana for +1 power. First strike for one more mana and protection from black/white often compensate for this, though. Similarly, the Folk of the Pines have only a two-for-one ratio and can only increase in power, but they start at

2/5. The Dragon Engine is worse still, since its toughness doesn't pump and the pumping has a 2/1 ratio. It does pump with colorless mana, but it's easy enough to kill that its long-term utility can be limited. The Vampire Bats are also in this category—they take black mana, only pump power, and you can only pump two mana into the Bats. But, they can be cast for only one black mana, and they fly, which makes them great early game cards, and extremely useful in sealed-deck play or other limited environments.



Of the enchantments which impart inflatability, Blessing is clearly the best, increasing both power and toughness in a one-to-one ratio. Blessing does require colored mana, but so do all the enchantments. Stonehands is also excellent—it provides a permanent +0/+2, and also allows a +1/+0 for an activation cost of one red mana. Firebreathing is next—it has the same offensive power but it doesn't enhance toughness. Holy Armor and Armor of Faith are last because they pump toughness but not power.

The flexibility and efficiency of inflatable creatures makes them valuable additions to almost any deck. However, it's possible to build an entire deck around inflatable creatures. An inflatable deck should focus on two things: having lots of mana and having things to do with lots of mana. Many players use about 33% land in their decks; an inflatable deck should contain about 40 to 50 percent

mana sources to get lots of mana fast and put it to good use. You can run into serious problems if you put a lot of inflatable creatures into play without enough mana to support them. Perhaps the best color choices for a deck built around inflatable creatures are black and red. Black has the best inflatable creatures, and red has the best X spells (Fireball, Lava Burst, etc.), which are also good uses for lots of mana. Red also has Mana Flare, possibly the most useful spell around for inflatable creature decks. Blue is probably not a good idea for inflatable decks—much of blue's strength relies on countermagic, and countermagic requires you to keep mana available during the opponent's turn.

FOUR WAYS TO WIN WITH INFLATABLES

Certain cards combinations work very well with inflatable creatures. In general, these fall into four categories: combinations that decrease the chance of the inflatable creature being blocked, combinations that increase the damage the inflatable creature does, combinations that help the inflatable creature destroy other creatures, and combinations that provide you with life.

Combinations that decrease the chance of the inflatable creature being blocked. The idea with these combinations is to take advantage of the fact that the inflatable creature starts with low power and toughness. The creature makes use of an evasion effect assumed to be usable only on small creatures, and then becomes huge while being largely or completely unblockable.

The two best cards for this trick are Dwarven Warriors and Tawnos' Wand. Both make a creature with power no greater than two unblockable, and both explicitly state that power can be increased after the effect occurs. Stone Giant and Goblin Kites serve the same purpose, but involve a higher element of risk. Both the Giant and the Kites give flying to a creature of low toughness, and both also allow for the flying creature's toughness to be increased. The disadvantages of using the Giant or the Kites are that the creature can still be blocked by flying blockers and there is a substantial risk of losing your inflatable creature. With the Stone Giant, death is a certainty—creatures thrown by the Giant die at the end of the turn. With the Kites, you must flip a coin to see if your creature dies. The Whalebone Glider from *Ice Age* provides a superior solution—it imparts flight to creatures with power no greater than 3 without killing them at the end of the turn. A number of instants and enchantments can also help make creatures difficult to block.

While they rely on other cards to be useful and they aren't as flexible as "reusable" effects (like the effect of Dwarven Warriors), they can still help fill out an inflatable creature deck. Flight and Jump frustrate blockers by giving a creature flying, but Teleport and Sewers of Estark make a creature completely unblockable. Fear and Seeker are also good bets—a creature with Fear or Seeker can only be blocked by artifact creatures and black or white creatures, respectively. In this category, Meekstone also deserves mention. Most inflatable creatures won't be affected by the Meekstone because their power drops at the end of every turn. If you can hold the opponent's creatures tapped with a Meekstone, the chance of your inflatable creature penetrating to do damage increases greatly.

Combinations that increase the damage the inflatable creature does. Most inflatable creatures transform mana into damage on a one-for-one basis, and some on a two-for-one basis. Whichever the case, anything that supplies mana can supply damage when combined with an inflatable creature, and many spells can help in this regard.

Black has perhaps the most obvious mana enhancer—Dark Ritual. Dark Ritual with an inflatable creature is often the equivalent of a black Giant Growth. Dark Rituals provide surprise, allowing you to raise your creature's stats above what your available untapped lands might suggest. Sacrificing creatures can also provide an unexpected boost—Basal Thrulls can be sacrificed for two black mana, and Burnt Offering or Sacrifice enable you to sacrifice any creature for mana. Attack, let your opponent block, then sacrifice all of the creatures that will die anyway to pump your inflatable creature. You can use the same tactic on defense: if you make the sacrifice after blocking is declared, the sacrificed creatures will still block incoming attackers. If your inflatable creature can use colorless mana, Ashnod's Altar, in *Chronicles*, is an even more effective alternative.

In this category, Channel is also worthy of mention. Assuming you can get a life advantage over your opponent, an unblocked inflatable creature and a Channel is a game-winning combination. Mana Flare is another natural choice if you're looking to boost an inflatable creature. It provides its benefit turn after turn, and having inflatable creatures in play prevents you from ever taking

mana burn damage from Mana Flare. Finally, anything which stores mana works well with inflatable creatures, including Mana Vault, Basalt Monolith, Mana Crypt, the various Mana Batteries, and the *Fallen Empires* storage lands (Bottomless Vault, Icatian Store, Hollow Trees, Sand Silos, and Dwarven Hold).

Combinations that help the inflatable creature destroy other creatures. Farrel's Mantle practically guarantees your inflatable creature will be able to kill your opponent's creatures: Attack with an inflatable creature with Farrel's Mantle. If your opponent blocks, pump the inflatable creature and kill the blocker. If opponent fails to block, pump the inflatable creature and kill whatever creature you want. The *Ice Age* card Gaze of Pain provides the same effect. Arena also has potential in this department, allowing a creature to do its power in damage to another creature. Sword of Ages also allows you to turn power into damage, but you can target players or creatures and you can use (and sacrifice, along with the Sword) as many creatures as you want.

Combinations that provide you with life. Swords to Plowshares is the first and most obvious way to use inflatable creatures to gain life. It essentially becomes the equivalent of a Stream of Life—you spend one mana to cast Swords to Plowshares and spend the rest of your mana pumping the inflatable creature. While this trick uses two cards instead of one, it's more versatile than Stream of Life, as both the inflatable creature and Swords to Plowshares are useful by themselves and you can gain life from the combination at the speed of a fast effect. Delif's Cone also provides life for a creature's power if you sacrifice it after the creature attacks and isn't blocked. The advantage of this approach is that you don't lose the inflatable creature. The final entry in this category is Spirit Link, a creature enchantment that gives the controller one point of life for every point of damage the enchanted creature does. Because inflatable creatures have the capacity to do remarkable amounts of damage, they are choice candidates for Spirit Link. A Carrion Ant with Spirit Link is truly a wonder to behold.

IT'S ALL IN THE TIMING

When playing creatures, you should always keep two things in mind. The first is that your mana is critical to the success of your inflatable creature. The second is that you control the timing of your inflatable creature's ability, and wise choices regarding that timing produces the best results.

Part of intelligent mana management is saving mana for the attack. This means two things. First, if you have a land to play, play it before you attack. That way, it's available to increase the damage your inflatable creature does. Second, wait to cast spells until after the attack. If one of your inflatable creatures get through, then every mana can translate into a point of damage to your opponent. In that situation, it's probably better to do damage than to cast whatever you had planned to cast. If your creature is blocked, though, then only use enough mana to kill the blocker and save the rest. Lots of untapped mana also makes the inflatable creature a great threat. An opponent will generally choose to block an inflatable creature if you have lots of mana available, which increases the chances of something else getting through.

Don't use sacrifice as a means of summoning inflatable creatures. If you don't have enough mana to cast the inflatable creature, you probably don't have enough mana to pump it up to a useful level. The primary exception to this rule would be creatures which can be pumped with colorless mana. For example, it might be worth using Dark Ritual or Ebon Stronghold to summon Carrion Ants if you have other mana sources available to pump up the Ants. It's also a good idea to save mana for your opponent's turn as she is likely to try and kill your inflatable creatures as they become more and more annoying. For this reason, damage-prevention effects can help a deck relying on inflatable creatures. Generally, you want to be able to pump the creature enough to withstand three points of damage, since Lightning Bolts are easily the most common anti-creature damage spell. If you have limited mana available, though, then it could be better to use all your mana on the attack and take the risk.

The most critical timing rule to remember when playing with pumpable creatures is this: only pump your creature after your opponent has declared blockers. Pumping a creature is a fast effect, so you should do it after blocking is declared and before damage is assigned to maximize the "threat" value of inflatable creatures. **Magic** is generally a game of reaction, and the player that acts first is often at a

disadvantage. When playing an inflatable creature, you want to force the opponent to make a no-win decision. Of course, pumping before blocking is declared is sometimes preferable—an Orgg, for instance, can be made all but useless in the face of your inflatable creature.

Overall, inflatable creatures provide an invaluable addition to virtually any deck. Whether the focus of the deck design or simply an addition to a deck designed around some other theme, inflatable creatures have quite a bit of potential. Careful attention to timing and mana management can make these creatures a valuable strategic tool.

*As a debate coach at University of Missouri in Kansas City, Matt became involved in **Magic** after it "infested" the debate circuit. With the release of Carrion Ants and Killer Bees in Fourth Edition, Matt began experimenting with Ants and Frozen Shades in his discard/Pestilence deck.*

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OVERLOOKED & UNDERUSED

OR WHY GOOD CARDS GET FORGOTTEN

by Mark Rosewater

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It was December of 1993. The very first booster packs of *Arabian Nights™* arrived at the local game store. We eagerly ripped them open and were playing with the cards before the wrappers hit the floor. And though we played with *Arabian Nights* nearly non-stop for months, it wasn't until March of 1994 that I remember seeing anyone play with a Juzám Djinn. (For those unfamiliar with it, the Juzám Djinn is a 5/5 creature that costs 2 ♣♣ to cast and does 1 damage to its controller during each of his or her upkeeps.) The ultimate irony is that we teased that person about it. Cut to a year and a half later. Now you have to trade a spleen to even catch a glimpse of a Juzám Djinn. What was once low-level trade bait has been elevated into a must-have for any Type I big black creature deck. So what happened?

THE LOVE/HATE RELATIONSHIP

The cause of this schizophrenic response is a phenomenon as old as the game of Magic itself. Seemingly overnight, yesterday's trash transforms into today's treasure. But how does such a metamorphosis occur? And how can a player spot potential break-away cards before they cost vital body parts to obtain?

To explain how and why this phenomenon works, we need to begin by taking a look at exactly how the change from pauper to prince occurs. Interestingly, it always seems to follow the same path:

- Step One: A card is released in a new expansion. Players dismiss it for any of several reasons (see "The Doomsday Factors" below), and the card is deemed "unplayable" or "useless."
- Step Two: Some maverick player decides to take a crack at the card (usually as an exercise to find a use for it) and builds a deck tailored to its abilities. The deck works well. The player fine-tunes it. The deck works *really* well. The player then starts playing competitively with this new deck, frequently kicking a lot of butt.
- Step Three: Other players notice that a winning deck uses this card they ignored back in Step One. Seeing it work, they deem it no longer "useless" and start building decks with it, often experimenting and coming up with even more uses for that once "unplayable" card.

MY TOP TEN UNDERVALUED CARDS

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The cards on this list have been chosen for one reason: they're all good cards that have been ignored, actively picked on, or both. I think they deserve a second look and feel that, with time, many have the potential of becoming popular. Think of it as the Magic equivalent of a good stock tip.

#10—The Laces (Chaoslace, Deathlace, Lifelace, Purelace, & Thoughtlace) [basic set]
These five spells have been so uniformly degraded that I felt they deserved a slot as my dark horse candidate. Not only are these cards useful on both offense ("I Purelace my

Fireball") and defense ("I use my CoP to stop your black Shivan"), but they even do so at interrupt speed.

#9—Elkin Bottle [Ice Age]

This much passed-over card does something that most other card-drawing artifacts do not: it gets you cards without counting as a draw effect (the card says you "take cards off the top of your library"). This means that it can get you around effects such as Zur's Weiriding, Enduring Renewal, or Underworld Dreams.

#8—Mountain Yeti [Chronicles (from Legends)]

For four mana, this 3/3 creature has both

• Step Four: The card gets "hot," and most players assume that they must have it to stay competitive. This heat fuels itself until the card becomes hard to get and therefore expensive. Finally, some poor sap who now "needs the card" has got to the bank and break a CD to buy it.

ONE STEP AHEAD OF THE PACK

The importance of understanding this process lies in learning how to be the person in Step Two or Three and how to avoid being the person in Steps One and Four. By learning to recognize the good cards before they become popular, you will be able to get your hands on them at very reasonable rates (both when trading and when purchasing). But how do you acquire that foresight? It helps to examine the factors that cause people to shun cards in the first place. The following "Doomsday Factors" are all qualities that cause cards to be quickly dismissed:

THE DOOMSDAY FACTORS

1) "It's too expensive to cast." One of the best examples of this dismissal is the Colossus of Sardia (a 9/9 artifact creature with trample which has an untap cost of 9). Many people assume that they'll never be able to get Colossus into play because of its high casting cost. But this assumption forgets three things: first, there are ways to get around having to actually cast it (such as using *Animate Dead*); second, there are ways to speed up mana production (such as *Fellwar Stones* or *Mana Vaults*) to make casting it easier; and third, even if it's delayed until late in the game, the Colossus is powerful enough once it comes out to be a game-winner.

2) "The upkeep cost or untap cost is too expensive." This is the second reason people give for dismissing the Colossus. Even if they do manage to get it into play, how do they deal with its untap cost? But as with the Colossus' casting cost, there are always cards that can help overcome the handicap of a nasty upkeep cost (in the case of the Colossus, there are *Instill Energy* and *Jandor's Saddlebags*, for example). Also in this category are cards with a prohibitive upkeep cost,

mountainwalk and protection from white. And it's even red. Need I say more?

#7—Juxtapose [Chronicles (from Legends)]

This spell is Control Magic and Steal Artifact rolled into one, and your opponent can't destroy the effect. Yes, you have to give up a creature and an artifact of your own, but with a little planning, even this can prove beneficial.

#6—Orgg [Fallen Empires]

I don't know why I need to extol the virtues of a 6/6 red trampler for five mana, but since I've seen many players shy away from this wonderful not-so-little creature, I thought I'd

such as Polar Kraken. With a cumulative upkeep of one land (that is, one land during the first upkeep, then two lands during the next upkeep, etc.), Polar Kraken is hard to keep around; then again, an 11/11 trampler doesn't need to stick around all that long. Just as with untap costs, upkeep costs can be catered to with the proper deck (Land Tax, for example, can allow you to obtain extra land for the voracious Polar Kraken). If the card in question has some value, you'll find a way to keep it in play.

3) "It hurts me." This is the excuse that kept the Juzám Djinn in hiding for so long. What this rationale overlooks is the actual trade-off for the self-inflicted damage—in the case of the Juzám Djinn, you are getting a 5/5 creature (which presumably will do 5 points of damage each turn) for only four mana. The trade-off of 1 point of your life for 5 of your opponent's is a pretty good bargain. Always remember that taking a little damage isn't that bad if your opponent is taking it on the chin—or if the gains of the self-inflicted damage will give you a long-term game advantage, such as with City of Brass.

4) "The card's scope is too limited." My best explanation for this one is a story. I have a friend who always pooh-pooed City in a Bottle. "It only gets rid of Arabian Nights cards," he always complained. Then one day I spotted him playing with City in a Bottle in a tournament. So, of course, I confronted him, and his excuse was as follows: "It dawned on me yesterday—Arabian Nights cards are always the ones that kill me!" The point is that just because a card only does one focused thing doesn't mean that that one thing won't be helpful.

5) "I have to sacrifice something." The king of this dismissal is Atog, Magic's equivalent to Rodney Dangerfield, it just gets no respect. Why throw away a perfectly good artifact to do a weak Giant Growth on a creature? The answer to this is threefold: first, there are times when you desperately need to get rid of artifacts, making an Atog a wonderful disposal unit; second, there are times when an artifact has become useless, and an Atog allows you to squeeze one more benefit from it; and third, if sacrificing the best or only artifact you have in play wins you the game, it's certainly a sacrifice worth making.

6) "The card depends too much on fate." These cards are also known as the coin-flippers. The thought process behind this dismissal is that coin-flippers aren't cards you can rely on. While this is true, players tend to overlook the fact that this risk is built into the casting cost of the card. Let's take Mijae Djinn as an example. Where else can you find a 6/3 creature for only three mana? True, its attacks will fail roughly half the time, but it will always be a nice blocker. And even at a rate of once every other turn, the creature still does six damage. Magic, by design, has an element of risk—don't be afraid to occasionally take a chance on the unknown.

7) "It's too confusing." This dismissal comes from what I like to refer to as Seven-Line Syndrome; that is, if a card has seven or more lines of text, players tend to set it aside, assuming that it will take too

much time to understand. What players forget is that a card with that much text is probably capable of doing something quite interesting (for, as we all know, in trading card games "interesting" and "confusing" are close cousins). Often if a player invests the time to understand a confusing card, he or she will find a gem worth building an entire deck around. A good example of this would be Chains of Mephistopheles, a black enchantment that forces each player to discard a card for every card he or she draws past the first.

8) "The card's restriction is too great." What people are really saying here is that the card is hard to use. In most cases, this is true, but, once again, the restriction is offset by the cost or effect. Orgg, for example, is a 6/6 trampler with a casting cost of five mana. It may not be able to attack if there are any untapped creatures with power greater than two under the opponent's control, but matched with other cards, this handicap can be easily accounted for. A card may require the right deck to use it effectively, but finding that mix should be considered a challenge, not a chore.

9) "Nobody else plays with it." This final dismissal tends not to be acknowledged quite as vocally as the others, but it holds just as true. Players tend to play with cards they have seen used effectively by others. The key to being an innovator in Magic, however, is to be the person that seeks out cards that others don't use. Occasionally, try using a card that you don't see played much. Find a use for it. Tune a deck to take advantage of whatever abilities it has. This won't always result in a new power deck, but more often than not you'll learn something that will help improve your game.

WHERE MAGIC AND THE STOCK MARKET MEET

Just as everyone on Wall Street wants to find the next Xerox, Magic players want to be the one to discover the next "hot card." Unfortunately, very few players realize that the materials they need are just sitting in a box in their closet. Tomorrow's fifty-dollar card is sitting in today's bargain bin; all it takes is a player to pick up a previously dismissed card and give it a second chance. (Or, in many cases, a first chance, as the player probably never even considered the card to begin with.) The key is to pick up a card you've never played, ask yourself, "How can I use this effectively?" and then don't stop thinking about it until you find a way to use it. Remember, somebody picked up that Juzám Djinn.

Mark Rosewater is a freelance writer and an active member of the Los Angeles Magic community.

A frequent contributor to The Duelist, Mark is best known as the creator of Magic: The Puzzling.

stick it on my list. Just remember, handicaps can be overcome.

#5—Bazaar of Baghdad [Arabian Nights]

For starters, drawing cards is such a valuable resource in Magic that even losing a card in the process is almost always acceptable. The fact that the Bazaar allows you to purposely both lower the number of cards in your hand (Can we say Black Vise?) and put particular cards from your hand into your graveyard ("Gee, I guess I can animate my Sengir Vampire") should just be considered gravy.

#4—Demonic Consultation [Ice Age]

The most common response I hear to this card

is, "Are you crazy, playing with that?" Yeah, crazy like a fox. Essentially a Demonic Tutor but one that is played at instant speed (with an admittedly dangerous edge), this card gets you what you want when you want it.

#3—Ashnod's Altar [Chronicles (from Antiquities)]

In a game where mana is god, this Altar answers a lot of prayers. Just remember that it automatically turns every one casting-cost creature in your hand into a one-shot Sol Ring.

#2—Jalum Tome [Chronicles (from Antiquities)]

It's cheaper to use than a Jayemdae Tome,

never hurts you when facing a Black Vise, and allows you to hand-pick what goes to your graveyard. What more can I say?

#1—Atog [Revised]

Possibly the most unfairly maligned Magic card of all time, Atog wins the top slot for just being a good card despite all the negative hype. Whether you're using it to trash harmful artifacts, to prevent something from being stolen, or to simply attack and kill your opponent outright, Atog is just downright cool.

So please, if you've ever dismissed any of the above cards, give them another shot. Try 'em—you'll like 'em.

PLAYING YOUR

PET

Rough-
Testing
A Magic™
Deck

by
Beth
Moursund

IT'S MAGIC DAY AT

YOUR GAME CLUB TOMORROW, AND YOU HAVE A NEW DECK IDEA YOU WANT TO TRY OUT. YOU'VE PICKED OUT SOME SPELLS THAT SHOULD WORK WELL TOGETHER, AND ADDED A REASONABLE NUMBER OF LANDS. NOW YOU WANT TO TEST IT OUT, AND DO SOME TUNING BEFORE YOU TAKE IT UP AGAINST THE TOURNAMENT-LEVEL DECKS TOMORROW. BUT YOU'RE HOME ALONE, AND IT'S TOO LATE TO CALL A FRIEND. IF ONLY YOU COULD TEACH YOUR PET TO PLAY....

Well, your pet can't really *play* Magic, but with a bit of imagination, it can inspire some good ways to test out a new deck. Various players swear by different tests, ranging from just dealing out several hands and checking to see whether you'd be able to cast any spells the first turn, to playing a duel against yourself using one of your other decks. The pet-inspired tests here are meant to give you some measurement of your deck's strengths or weaknesses, and how it's likely to fare when facing certain types of real decks. They also let you get used to playing the cards in your deck, and help you figure out your best combinations, which cards you need to protect with Counterspells, etc.

G O L D F I S H

A goldfish is a rather boring pet: it doesn't do much, and you can't really interact with it. It just swims around in its bowl, and then one day the cat eats it or you come in and find it floating belly-up.

The most basic deck-test (originally called "The Test" on Usenet) is very much like a goldfish: it's an opponent who doesn't do anything. All you have to do is deal 20 points of damage as quickly as possible. (If your deck can't deal 20 points of damage against a defenseless opponent, it's time to give up Magic and start playing Go Fish. Unless, of course, it's a "jijitsu" deck—see below.)

Count how many turns it takes to kill the fish. Do this several times, and average the results to get a measure of the sheer brute power of your deck. Five or less is an amazing score, usually possible only with extremely lucky shuffles or a deck loaded with out-of-print cards. A more typical fast deck will score seven or eight fairly consistently. If your deck consistently scores over ten, you're likely to get chewed up by faster decks.

Exceptions to this are jijitsu-style decks—those that do almost nothing on their own, but turn all your opponent's forces against him.

None of these tests will really give a good measure of a jijitsu deck's abilities. Also, the Goldfish opponent has no hand, so Black Vise and The Rack don't deal any damage and Hymn to Tourach is pointless. Decks based around these concepts will do better against real opponents than the Goldfish test would indicate. But even a jijitsu or hand-manipulation deck should have a few cards capable of dealing normal damage in case of an uncooperative opponent, so the test is still fair.

T U R T L E S

A turtle lives in a bowl like a goldfish, but is better at defending itself. If anything bothers it, the turtle just holes up inside its shell. Some Magic decks are like turtles: they don't really do much, but they have good defenses. The Turtle test measures a deck's ability to cope with this type of strategy.

For this test, the Turtle starts out with an Ivory Tower and six Circles of Protection in play (one of each color, plus a Circle of Protection: Artifacts). Every time you draw a land (whether you play it or not), the Turtle immediately adds the exact same land to his cards in play, for free. The Turtle never plays any cards other than the free lands, and doesn't use any non-basic land's special abilities (for instance, Maze of Ith's tapping ability or Strip Mine's land-destruction capability). The Turtle also draws a card every turn, trying to maintain a full hand of seven cards to gain as much life from the Ivory Tower as possible. Discard decks can interfere with this, and Vise decks can take advantage of it, especially if you destroy the Tower. The Turtle will always prevent as much damage as possible.

We won't even try to give "average" scores for this or the rest of the pet tests, because they vary so widely. The Turtle test is a lot tougher than the Goldfish, and players with decks that have no way of dealing with enchantments may consider it unfair. Fighting a Turtle can be frustrating. You may not have dealt any damage by the time you would have destroyed a Goldfish completely. (But look at the bright side—at least a Turtle won't replace his Circles once you destroy them, or play Karma or any of the other color-specific spells, like a real opponent might!)

Turtles are far from invulnerable, though, no matter what colors you play. The simple ways to beat a Turtle are: 1) destroy one or more of the appropriate Circles, 2) destroy or tap enough of the Turtle's lands so he can't power the Circles, or 3) overrun him with so many sources of damage that he can't stop them all. Other approaches include using Sleight of Mind (to change the color a Circle protects against), casting Manabarbs or Psychic Venom on his lands (if he taps a land to power a Circle, then he takes additional damage from the enchantment and has to power more Circles) or Feedback and Power Leak on the Circles, and, of course, Gloom and Ghostly Flame. A few anti-artifact cards, to get rid of the Ivory Tower, can keep him from building up too much life before you get past the Circles.

S N A K E S

Most pet snakes are constrictors: they wrap around their prey and squeeze it to death. The Snake test is a simple measure of a deck's resistance to squeezing. The Snake opponent starts the game with two Black Vises in play. (Yes, this means that you'll take six points of damage the first turn, and will likely take another four or six the second turn!) Other than that, use the same rules as the Goldfish test. Unlike the Goldfish or Turtle, though, the Snake can win a duel—that squeezing gets painful fast if you can't reduce your hand size. So you'll need to keep track of your win/loss ratio instead of (or in addition to) the number of turns it takes to win when figuring your deck's Snake score.

If your deck has few or no low-cost spells, you'll usually lose to the Snake, and most jijitsu and "permission" decks will lose even more quickly since most of their spells can't be cast unless the opponent tries

to do something. If you find this test too harsh, you can reduce it to a single Vise, or give the Snake only one Vise at the beginning of the game and a second Vise two or three turns later. Does this seem unlikely? Keep in mind that a real sixty-card deck with four Black Vises in it has about a 45% chance of getting one out on the first turn, and about a 15% chance of drawing two of them within the first four turns of the game, without using any library-searching spells. A Black Vise or two is often the difference in many real duels. A successful deck should be able to deal with the constrictions of a Snake.

If you prefer venomous snakes instead of constrictors, use the Rabbit test (below) but substitute Marsh Vipers for the rabbits. And be sure to keep a snakebite kit on hand....

P A R A K E E T S

Parakeets usually come in pairs, and when they're not hopping around on the floor or on the perches of their cage, they fly. And unlike goldfish, they sometimes bite.

The Parakeet test, in one or more variations, has been floating around the Internet for over a year. It's almost as quick and easy as the Goldfish test, and is, like the Goldfish, a measure of the brute power of your deck—with a slight bow to realism.

The Parakeet starts the game with Drudge Skeletons (1/1 black regenerating creature) and Phantom Monster (3/3 blue flier). The Monster attacks whenever it isn't futile to do so, until you manage to get rid of it somehow. You're attacked by Drudge Skeletons if you have no creatures or nothing it could block. It blocks the most dangerous creature when you attack, and regenerates whenever necessary. Other than that, follow the Goldfish rules.

R A B B I T S & R A T S

Think of rabbits, and you're likely to think of the phrase "breeding like rabbits." The Rabbit test has a number of variants, but they all work pretty much the same way. The basic Rabbit gets one free Drudge Rabbit (1/1 colorless regenerating creature) every turn. Drudge Rabbits regenerate whenever necessary, for no cost. The Rabbit will attack whenever she can do so, but will always try to leave enough Drudges untapped to block all of your blockable creatures. Other than that, the Rabbit follows the Goldfish rules.

Other variants of the basic Rabbit test replace the Drudge Rabbits with either Will-O'-Rabbits (0/1 colorless regenerating fliers—these never attack, for obvious reasons), Scryb Rabbits (1/1 colorless fliers), or Rabbit Thallids (1/1 green creature). All of the Rabbit tests give a crude measurement of how well your deck will do against a "weenie" or "horde" deck. For an extra challenge, give the Rabbit a Meekstone and/or a Winter Orb, since many weenie decks make use of these cards.

Tom Pitt of CompuServe uses a very tough Rabbit variant called the Rat test. The Rat opponent gets one free Plague Rat each turn, and always attacks with half of her rats (rounding down) whenever able to do so. The rest of the rats will block in whatever way is most effective. If you attack with any flying creatures, then half (rounded up) of the untapped rats gain flying until the end of the turn. If you play a CoP: Black, it lasts for only three turns and is then destroyed.

Another variant on the Rabbit test, suggested by Izzy Gambliel of Metro Seattle Gamers, is the Angel test. The Angel opponent does nothing for the first four turns, but then gets one free Serra Angel (4/4 white flier, attacking doesn't cause it to tap) every turn. She attacks whenever she has a chance of dealing damage to you or killing one of your creatures, and blocks whenever possible. This simulates decks which take a while to get rolling, but pump out large creatures as soon as they have sufficient mana.

C A T S

Cats don't play Magic. They consider it beneath their dignity.

D O G S

Dogs are very smart, and, contrary to popular belief, you can teach an old dog new tricks. The Dog test is really a form of solitaire Magic. Take some of your extra basic lands (equal numbers of each type) and shuffle them together. Then choose one action to correspond with each land type. These actions can be anything you want; you can make the duel as easy or as challenging as you want by varying them, or make it simulate a particular type of deck. You can restrict the Dog to casting spells that fit his available mana, or you can ignore the mana entirely, or count the amount of available mana but ignore the color.

For example, you might pick:

Island: Dog does nothing now, but Counterspells the next spell you cast. The Counterspell costs no mana.

Swamp: If Dog has four or fewer lands, he plays a Will-O'-The-Wisp. Otherwise, he plays a Sengir Vampire.

Mountain: If Dog has three or fewer lands in play, he Lightning Bolts you. Otherwise, he hits you with a Disintegrate for as many points as he has lands.

Forest: If Dog has only one land, he plays a Scryb Sprite; if two lands, a Grizzly Bear; three lands, Land Leeches; four lands, Giant Spider; five lands, Durkwood Boars; six or more lands, Craw Wurm.

Plains: Dog plays a Circle of Protection for whichever color you're using most that isn't already protected against, or CoP: Artifacts if you have more artifact creatures than colored ones. (Pretend the casting cost is just * if Dog has only one land.)

For this particular set of Dog rules, Dog must tap the appropriate number of lands for the casting cost of his spells, but ignores the color requirements for the creatures which need two or more of one color to summon.

Each time that it's Dog's turn, flip over the top card from the pile of lands and put it into play in Dog's territory. Dog then does whatever action you assigned to that land, and then attacks if it's profitable to do so. When you attack, Dog will defend and/or prevent the damage in the most effective way you can think of. (Dogs are smart, remember?)

N O W W H A T ?

As you played your deck against the various pets, you probably noticed some problems. Perhaps you had trouble getting enough mana, or you had plenty of mana but not the right color, or way too much mana and not enough spells to cast. Perhaps you did well against Goldfish and Rabbits, but died a horrible death when your opponents produced larger creatures. Perhaps you got squeezed to death every time by the Snake. Or perhaps you romped easily through all of them.

Whatever happened, you certainly learned something about how your deck behaves. You can use that information to tune your deck. You may want to add more land, or take some out. You may want to add some larger creatures, or anti-creature spells. You may want to add some cheap, easy-to-cast spells. You may want to junk the deck altogether and start over with a new concept. Or you may pack it away carefully, take it to the club tomorrow, and hope you do as well against humans.

Whatever you do, don't forget to feed your pet.

Beth "BethMo" Moursund is a Seattle-based freelance writer and serves as a Wizards of the Coast netrep on CompuServe.

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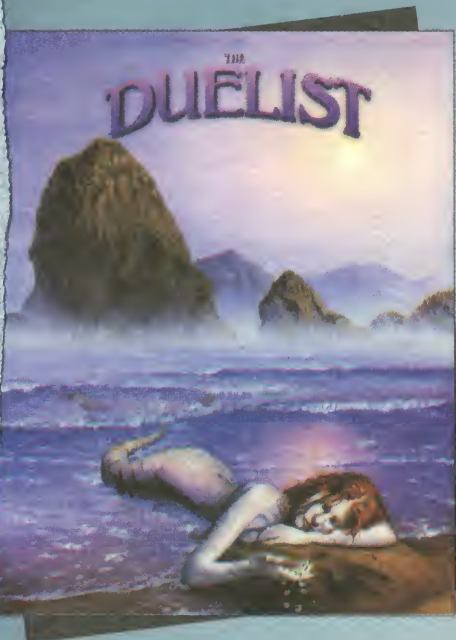
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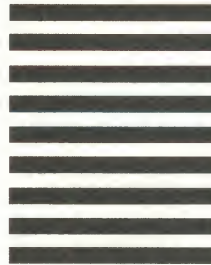
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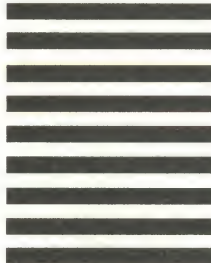
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PAST INSTALLMENTS OF "MURK DWELLERS" AND OTHER ARTICLES PUBLISHED IN *THE DUELIST* HAVE EXPLORED VARIOUS ASPECTS OF THE TIMING RULES FOR MAGIC™. WE HAVE LOOKED AT THE RULES FOR PHASE-SPECIFIC EFFECTS SUCH AS UPKEEP, THE TIMING STEPS FOR SUCH PHASES AS THE ATTACK, AND SO ON. BY AND LARGE, HOWEVER, THESE ARTICLES HAVE NOT TOUCHED ON ONE OF THE MORE ENIGMATIC AREAS OF THE TIMING RULES: DAMAGE PREVENTION. THE DAMAGE-PREVENTION STEP ISN'T REALLY A PHASE, AND YET IT HAS A COMPLEX TIMING STRUCTURE SIMILAR TO A PHASE. INSTEAD OF OCCURRING AT A SET POINT DURING THE TURN, DAMAGE-PREVENTION STEPS OCCUR WHENEVER NECESSARY, EVEN SEVERAL TIMES DURING A SINGLE PHASE. THIS ARTICLE WILL EXPLORE SEVERAL ASPECTS OF DAMAGE PREVENTION, EXPLAINING HOW IT WORKS AND WHAT CAN OR CAN'T BE DONE DURING THE STEP.



Q: Why is there such a thing as a damage-prevention step?

This step exists to give players an opportunity to use effects that target damage, or effects that target "deaths" (such as regeneration). Since damage doesn't exist until after a damage-dealing effect resolves, you can't respond to such an effect by preventing the damage—a special damage-prevention step is required. For example, if I cast *Lightning Bolt* at you, you can't just use *CoP: Red* in response. The damage from the Bolt doesn't exist yet, so there's no damage for the CoP to prevent. Even if you could use the CoP in response, the damage from the Bolt wouldn't exist until the end of the batch of effects in which the effect resolved.

Q: What sorts of effects cause damage-prevention steps to happen?

Damage-prevention steps occur whenever a creature or player suffers damage, and whenever a permanent is buried or destroyed. If more than one thing is damaged, buried, or destroyed at the same time, then there is one damage-prevention step to address all of the events. For example, there is only one damage-prevention step following an *Armageddon*, not a single step for each land that is destroyed.

Q: What if someone casts *Lightning Bolt* at me but I don't have any cards that can prevent the damage? Does the step still happen?

Yes. Whether you actually have the ability to prevent damage at the moment is not important when deciding whether a step occurs. What's important is whether it's possible, in theory, to prevent the damage, or to stop the permanent from entering the graveyard.

Q: When don't damage-prevention steps occur? Damage prevention does not occur if it isn't possible to prevent damage to a creature or player, or to prevent something from going to the graveyard. For example, sacrifices and returning a creature revived by *Animate Dead* to the graveyard once the *Animate Dead* has been removed are not preventable, so they do not trigger a damage-prevention step. Similarly, paying life and "loss of life" effects such as the death of a *Personal Incarnation* are not preventable, so do not lead to damage prevention.

Q: When can a damage-prevention step happen? Damage-prevention steps can happen at each of the following times:

- After creatures with first strike deal damage
- After other creatures deal damage
- After any interrupt damages, buries, or destroys something
- After any other spell or ability buries or destroys something
- After any batch of effects in which any damage was dealt
- At the end of any batch of effects in which any creature had its toughness lowered and, as a result, had taken lethal damage. A damage-prevention step occurs to process the death of the creature.
- At the end of a series of triggered effects that damages, destroys, or buries anything. All of this is handled during a single step at the end of that series of effects. (Triggered effects are effects which are activated by an event, like the effect of *Psychic Venom*, which deals 2 damage to the controller of a land each time that land is tapped.) This same rule applies to "at-a-certain-time" effects such as "at end of turn" effects.

Q: So what can I do during damage prevention? In general, during damage prevention you may play any effect that interacts with damage or any effect which explicitly prevents a creature from going to the graveyard (such as regeneration). Typical examples include effects which prevent damage (Amulet of Kroog), effects which redirect damage (Simulacrum), or effects which regenerate creatures (Death Ward), but there is the occasional odd effect, such as Eye for an Eye and Reverse Damage, which can also be used at this time. Interrupts of any kind are also legal during damage prevention.

Q: Is there an overall structure to the damage-prevention step? As the step begins, any effects which automatically reduce damage to 0 (Prismatic Ward) or automatically save a permanent from the graveyard (Consecrate Land) are applied. There can be any number of batches of effects during the step, during which players may prevent damage, regenerate creatures, and so forth. This follows the exact same process as building up batches of effects normally, so the active player always decides first whether to do something, and so on. As the step ends, any side effects of the damage are assessed (such as life gained from Drain Life), and any creatures which still have lethal damage and any permanents which were destroyed or buried and not saved are put into the graveyard. Once the step is complete, any effects that are triggered by permanents being put into the graveyard occur.

Q: I have Prismatic Ward (all damage dealt to creature by sources of one color is reduced to 0) on a creature, set to red. If the creature is struck by a Lightning Bolt, does the Ward reduce the damage to 0 before I can use an effect on the damage like Sacred Boon (prevent up to 3 damage to target creature; at end of turn, put a +0/+1 counter on creature for each 1 damage prevented)? Yes. Because the damage is reduced to 0, there is no damage for Sacred Boon to target.

Q: What do you mean by “damage for Sacred Boon to target”? In general, damage-prevention effects target the damage they’re preventing. So you can’t sink mana into your Shield of the Ages just because you feel like it; there has to be actual damage for you to prevent. However, if there is damage to prevent, you are free to “overkill” the damage prevention. For example, because Healing Salve prevents up to three damage, you can use it to prevent damage even if only 1 damage is being dealt.

Q: So do damage-prevention effects ever target anything but the damage? Only if the effect says so, and it will generally say so only if there is a secondary effect which applies to the recipient of the damage. For example, Sacred Boon targets whatever the damage is being dealt to, because if it prevents damage from being dealt to a creature, it gives counters to that creature.

Q: What about my Sanite Healer from Revised, which says that it prevents damage to “target creature or player”? Does it target the creature or player being damaged? No. Most of the older cards which prevent damage were written incorrectly. Except for Guardian Angel, they should all be read as affecting “any creature or player,” and thus simply target the damage.

Q: Do regeneration effects target the damage in the same way? Sort of. Regeneration effects are viewed as targeting the “death” of the creature, whether the “death” is the result of lethal damage, or a destroy or bury effect. Regenerating the creature causes it to “ignore” any damage that has been applied to it, though the damage is still considered to have been dealt for purposes of damage prevention, Spirit Link, trample ability, and so on. A regeneration effect will also target the creature if the effect says so, as Death Ward does. (Unlike damage-prevention effects, older versions of Death Ward and similar effects are accurate about whether or not they target the creature.)

Q: So above, you said that Healing Salve could prevent more damage than was actually being dealt. Does this also mean I can use a Circle of Protection to prevent the same damage more than once? Yes, as long as all of the activations of the Circle occur within the same batch of effects. Once you let one activation resolve, the damage is prevented, so there is nothing for the Circle to target. Regeneration effects can also “target” the same death repeatedly within a single batch of effects, as long as you can use the regeneration effect in the first place.

Q: Speaking of Circles, what happens if Pestilence or a similar effect damages me more than once? Do I have to power up the Circle once for each point of damage? That’s determined by how Pestilence was activated. For example, someone wishing to deal 4 damage with Pestilence can choose to do so either as one 4-point burst of damage, or four separate 1-point bursts. This would require powering up a Circle once or four times, respectively, in order to prevent all of the damage.

Q: If I use an effect such as Simulacrum to redirect damage away from something, and that damage had some kind of side effect (Hypnotic Specter), can the side effect be applied to the original recipient of the damage? No. The damage is effectively prevented with regards to that creature or player. The side effect can only apply to the

new recipient of the damage. If you retroactively redirect damage later in the turn, after the damage and its side effect has been applied, this does not undo the side effect, nor does it generate the side effect again.

Q: The rulebook lists preventing damage and putting creatures in the graveyard as the last two steps of the attack sequence. Is this any different from damage prevention? No. The rulebook is simply spelling out the damage-prevention step that occurs at the end of combat (two steps, if any combatants have first strike).

Q: If I block a creature with two Goblins, and they each take lethal damage as a result, can a Goblin Chirurgeon sacrifice one to save the other? No. You cannot sacrifice permanents that are “on their way to the graveyard”; the Goblins have lethal damage which will send them to the graveyard if not prevented, so they are both considered “on their way.” A permanent is only “on its way” during damage prevention, and only if it has lethal damage or a destroy or bury effect hanging over its head.

Q: Suppose I have four Plague Rats in play and attack my opponent with all four



of them. She blocks one with a Serra Angel, blocks another with a Hill Giant, and lets the others through. Do both of the blocked Rats die, or does the one blocked by the Giant live? In this situation, we have a 4/4 Rat blocked by a 4/4 Angel, a 4/4 Rat blocked by a 3/3 Giant, and two unblocked 4/4 Rats. Assuming no fast effects are played, the first Rat will suffer 4 damage, the second Rat will suffer 3 damage, the Angel and Giant will suffer 4 damage each, and the defending player suffers 8 damage from the Rat bites. Assuming no damage is prevented, the first Rat, the Angel, and the Giant are put into the graveyard. This drops the other Rats to 3/3 each, killing the second Rat which is now 3/3 with 3 damage. You are left with two 2/2 Plague Rats.

Q: Suppose we're in the middle of damage prevention, and I tap a plains enchanted with Psychic Venom so I can play Healing Salve. Is the 2 damage from the Venom handled during a second damage-prevention step? No. It is absorbed into the damage-prevention step during which the Venom triggered. This applies to any new damage, or redirected damage, that is generated during damage prevention.

Q: What about Backfire, which doesn't go off until the end of damage prevention? Do we continue the step to handle that damage? If any effects go off at the end of damage prevention and generate or redirect damage, that damage is processed during a second damage-prevention step. This is repeated as often as necessary. (See "Murk Dwellers" in *Duelist* #6 for more information on this topic.)

Q: Suppose I take control of my opponent's Nightmare; I have no swamps in play, but I do have five islands. Do I have time to save the Nightmare with Magical Hack? Yes. At the end of the batch of

spells in which you steal the Nightmare, it will be 0/0 and thus have lethal damage. This will start a damage-prevention step. If you Hack the Nightmare to say "islands" during this damage-prevention step, it will finish damage prevention as a 5/5 creature and will live unless it had accumulated 5 damage over the course of the turn.

Q: In my next game, I summoned a Sea Serpent, forgetting that my only sources of blue mana were two Svyelunite Temples. My Serpent was buried because I had no islands. Could Magical Hack have saved it, like it saved the Nightmare? No. The Nightmare entered damage prevention because it had lethal damage, but the Sea Serpent entered damage prevention because it had a "death" effect hanging over its head. Unless you could prevent this "death" (if for instance, the Serpent wasn't being buried, but could be regenerated), the Serpent would still be put into the graveyard at the end of the damage-prevention step. If the "death" effect could be prevented, you would still have to Hack the Serpent to some basic land type that you did have in play, or another death effect would be generated after damage prevention.

Q: If damage is somehow generated during the Heal Creatures step, can I use a Rakalite to prevent that damage? The card says that, if used, Rakalite returns to its owner's hand "at end of turn," but it seems like we already went past that part. You can use the Rakalite at that time and it remains in play—simply ignore the "at end of turn" part of the effect. If you instead used an "until end of turn" effect such as Guardian Angel, the lasting part of the effect would wear off as soon as it resolved, so it could not be used to prevent further damage. (This is a general rule about using such effects during the Heal Creatures step, not a rule specific to damage prevention.)

AT ISSUE

FEEL THE BURN?

by Tom Wylie

Most players are familiar with "mana burn," the damage you take if you have more mana in your mana pool than you're able to spend during a phase. While the concept was originally added as sort of a balancing feature, and to discourage people from tapping all their lands for mana "just because," this has led to some less-than-thrilling strategies as new cards have been created. The most insidious example of this is Nova Pentacle, a *Legends* artifact which allows you to redirect damage from one source to a target creature of your opponent's choice. As long as you don't have any creatures out (and as long as the Pentacle is untapped), you can mana burn yourself for any amount of damage and then tap the Pentacle, forcing your opponent to redirect the mana burn damage to one of her creatures. This tactic is a staple of several creatureless decks. Other examples of mana burn "abuse" include using Reverse

Damage as a slightly inefficient Alabaster Potion, or using Simulacrum and mana burn as a means of getting rid of some unpleasant creature (such as a wayward Lord of the Pit).

The question then becomes: Are these interactions a good thing for the game? Clearly the Nova Pentacle trick is abusive, but that's just one card; are interactions like Reverse Damage and Simulacrum a negative point to the game, or just an added strategic option?

It has been suggested that mana burn should simply be removed from the *Magic* rules in the next edition of the game. While this would eliminate the abuses (real or imaginary) involved with mana burn, it would increase the power of cards like Dark Ritual or Wild Growth, and Power Surge would become next to meaningless, since each player could just tap all of her mana-producing lands prior to her turn.

The Duelist is soliciting feedback on what players think would be best for the game. The plus side of removing mana burn is that we eliminate a few abuses (and allow players to do things they couldn't do before). On the other side, we introduce a few abuses, and make a handful of cards meaningless or next to meaningless. What do you think? Drop us a line at:

At Issue
c/o *The Duelist*
P.O. Box 707
Renton, WA 98057

or e-mail your responses to:
duelist@wizards.com

A member of the *Deckmaster* R&D team, Tom Wylie is widely known on the Internet as a leading authority on *Magic* rules. (One *Magic* player's e-mail signature reads, "Kill 'em all; let Tom Wylie sort 'em out.")

by Tom Wylie, with contributions
from Alex Dewar, Sang Park,
Jeremy Parsons, Joel Mick,
Dan Cervelli, and Mike Elliott

WOTC PICKS

JOKULHAUPS AND ICEBERG



Jokulhaups (bury all artifacts, lands, and creatures) is a defining red spell. It's powerful, yet indiscriminate, devastating to your opponent—and potentially devastating to you. While Jokulhaups requires extreme care to use properly, Iceberg (a blue *Ice Age* enchantment which allows you to store colorless mana) helps to prepare you for the rebuilding process, leaving your opponent to flail about helplessly. As an enchantment, Iceberg will be one of the few survivors of Jokulhaups, making it the ideal location to stock up on mana before dropping the big one.

Other cards can also help speed up the rebuilding process: Land Tax (put three basic lands from your library into your hand during upkeep, if you control less land than your opponent) is clearly helpful, allowing you to get enough land in your hand to quickly rebuild. Another enchantment, Gaea's Touch, allows you to play an extra forest each turn and can be sacrificed for ♣♣, making it a good restart for a deck with green in it. Also in green, cards like Nature's Lore and Untamed Wilds can help restock your lands rapidly once you have two or three in play. Returning permanents to your hand in response to Jokulhaups, using either Boomerang or a similar effect (or using creatures such as Blinking Spirit or Time Elemental) can also speed up your rebuilding. And if you have lots of mana available, just tap all your lands, cast Jokulhaups, then use the rest of your mana to summon creatures from your hand. Finally, for an effective follow-up, capitalize on your opponent's full hand with cards such as Black Vise or Storm Seeker. These can deal damage to your opponent before she has a chance to get any mana sources in play.

KJELDORAN DEAD AND ORNITHOPTER

While Kjeldoran Dead (3/1, ♣: Regenerate) may not be too exciting once it's in play, getting the Dead into play can be very interesting. Sacrificing a creature may seem like too much of a liability, but there are ways to minimize the cost or turn it to your advantage. Ornithopter is one of your best options, allowing you to get the Dead into play on the first turn.

Sacrificing a creature such as Onulet or Tarpan will give you life. If you have Enduring Renewal in play, the creature sacrificed to the Dead will return to your hand, allowing you to put it back into play later. Creatures like Scavenging Ghoul (gains a regeneration counter at the end of any turn a creature goes to the graveyard) and Lhurgoyf (has power and toughness determined by number of creatures in graveyard) can also offset the disadvantage.



ZURAN ORB AND LAND TAX

Land Tax can help keep you flush with mana, a valuable benefit in any estimation. Its real power, though, lies in its ability to help you weed unnecessary basic lands out of your deck, increasing your chances of drawing a useful card. Once you've played as much land as your opponent, though, Land Tax loses its momentum. This is where Zuran Orb (sacrifice a land to gain two life) comes in handy—just sacrifice land whenever necessary so you always have less land than your opponent, and Land Tax will do the rest.

Land Tax and anything is a great combination, but Zuran Orb is also a powerful card in other ways. Most importantly, its life-giving ability allows slow-developing decks to stay in the game those few crucial turns. How many games have you seen lost because someone couldn't draw enough cards to get a combination going? Zuran Orb can also provide the time to build up a large X spell in an Ice Cauldron. It can even be used defensively, to get rid of the target of a Conquer or Cursed Land, or to neutralize an attacking creature's landwalking ability.



ZUR'S WEIRDING AND ELKIN BOTTLE

Zur's Weirding forces all players to play with their hands face up on the table. Whenever any player draws a card, any other player may force that player to discard that card by paying 2 life. Elkin Bottle provides an "out" to this spell's effect, allowing you to take a card from your library, place it face-up on the table, and play it as though it were in your hand. While any other card drawn from any other library can be disposed of at the cost of 2 life, a critical card "drawn" with Elkin Bottle is safe from the effect. Combine this with some life-giving cards, such as Fountain of Youth (2, ♣: Gain 1 life), and you can ensure that your cards are the only ones to make it into play.

ARCUM'S WEATHERVANE



Several cards in *Ice Age* depend on either you or your opponent having snow-covered lands to be effective. You can certainly plan to have snow-covered lands in your deck, but what if your opponent isn't even playing an *Ice Age* deck? Arcum's Weathervane solves this problem, allowing you to convert any non-snow-covered basic land into a snow-covered land of the same type.

Once your opponent's lands are snow-covered, Arcum's Sleigh can be used effectively, as well as creatures with evasion abilities that depend on snow-covered lands (Arctic Foxes, Rime Dryads, etc.). Or make a basic land snow-covered before destroying it with Thermokarst or Icequake, to get the bonus effect. Once you've made a series of your opponent's lands snow-covered, play Cold Snap to start dealing damage to them every upkeep (this is more useful if you aren't depending on having snow-covered lands yourself). Finally, you can animate your opponent's snow-covered lands with Balduvian Conjuror, giving them all the vulnerabilities of creatures.

MERIEKE RI BERIT AND NORRIT

Despite its three-color casting cost, Merieke Ri Berit can be an exceptional value if used carefully. You tap this multi-colored *Ice Age* legend to gain control of a target creature, but Merieke doesn't untap during your untap phase. If Merieke does become untapped, the controlled creature is buried. This is where Norrit becomes useful: First, tap Merieke to gain control of a creature. Norrit's second ability allows you to tap it to untap a blue creature—untap Merieke and the controlled creature is buried. Tap Merieke again to take control of another creature and prepare to repeat the process next turn.



ERNHAM DJINN, MERFOLK ASSASSIN, AND MAGICAL HACK



Ernhem Djinn is a 4/5 creature which requires you to give an opposing creature forestwalk during your upkeep. Because the Djinn requires ♣ to summon, it is generally assumed that its upkeep effect will work against

you, by allowing your opponent's creatures to walk through your forests without fear of being blocked. Naturally, there are some ways around this ability (the simplest being to use green mana sources other than forests), but there are also ways to make the forestwalk work against your opponent. If you're playing with a Merfolk Assassin (♣: Destroy target creature with islandwalk), you can chop down one of your opponent's creatures every turn. Just Hack the Assassin to say "forestwalk," or the Djinn to say "islandwalk," so that you can destroy any creature to which you give landwalking.



BARBARIAN GUIDES AND SOLDEVI SIMULACRUM

Snow-covered landwalking ability can be fairly useful, especially when combined with Arcum's Weathervane (see above). Barbarian Guides (target creature you control gains a snow-covered landwalk ability of your choice until end of turn; at end of turn, that creature returns to its owner's hand) can provide snow-covered landwalking, but many players balk at having to recast the attacking creature the following turn. The trick with Barbarian Guides is to use this penalty to your advantage. Soldevi Simulacrum (2/4, 1: +1/+0, Cumulative Upkeep: 1) is a fairly powerful inflatable creature, but its cumulative upkeep greatly reduces its effectiveness. If left in play, the Simulacrum eventually becomes too expensive to maintain, its upkeep cost monopolizing mana better used to fuel its special ability. Barbarian Guides allows you to give this strong attacker snow-covered landwalking, but more importantly, it lets you "reset" its cumulative upkeep by bringing it back to your hand.

MERCENARIES AND CLOAK OF CONFUSION

If a creature with Cloak of Confusion attacks and is not blocked, you can choose to have the creature deal no damage to the defending player and instead force that player to discard a card at random. A good ability in general, this can be murderous when combined with certain creatures or other effects. Mercenaries (3/3; if Mercenaries damages a player, that player may pay three mana to prevent the damage) might not seem like a great attacker if your opponent has three mana available to prevent the damage, but being able to force a discard instead makes them much more attractive.



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RULES

NEW WAYS (AND SOME OLD WAYS) TO PLAY MAGIC

compiled by Allen Varney

GRANDMASTER AND MINIMASTER: Tournament formats that play for keeps

by Mark Rosewater

Started at the South Coast Game Association in Costa Mesa, California, the Grandmaster is a Magic tournament format that has caught on like wildfire in southern California. It begins innocently enough with players purchasing a single starter deck and making the best forty-card-minimum deck they can. But after the first match, things get interesting.

The Big Haul

In Grandmaster, you play for ante. *Serious* ante. We're not talking about your top card. The victor in Grandmaster wins all his opponent's cards! This makes the next round very interesting as the player now has twice the cards with which to build a whole new deck (there is still a forty-card minimum). Some players merely tweak the deck that won them their first game, but others start from scratch and build decks of entirely new colors if the card mix warrants it. (Because the card availability doubles after each match, the decks tend to improve vastly between rounds.) The play continues until two players meet in the final round, each with half the cards used in the tournament. The two wizards duke it out with their "power decks," and the winner walks away with everything.

Though it has an admittedly high risk factor, the Grandmaster is popular for two major reasons. First, it is a format that truly evolves as it advances. With card possession doubling between rounds, players have the opportunity to develop their simple sealed deck into a well-crafted powerhouse. Second, winning a Grandmaster is quite a coup, as the prize is a significant number of cards. (Grandmaster tournaments have gotten as big as sixty-four players!)

The Little Haul

My friends and I started the Minimaster (or Mini-Grandmaster) one day while sitting around waiting for a tournament to start. Not having starter decks with us (and a limited amount of time to play), we stumbled onto the idea of playing a Grandmaster, but starting with booster packs. Because *Fourth Edition*™ boosters do not come with land, we decided to let the players add whatever basic land they wanted. (This freedom to add basic land continues throughout the tournament.) Then, to make it interesting, we decided to require the first-round "decks" to use all fifteen cards from the booster pack. (The second round has a thirty-card minimum deck size, including land, and the

third round and later rounds use the normal forty-card minimum.) We then ran the Minimaster like a Grandmaster, with the winner of each match receiving all his or her opponent's cards.

Notes from the Field

As the Grandmaster format has been extensively tested (it's a regular feature at conventions in the Los Angeles area), several interesting rules and strategies have developed. First, the Grandmaster (and Minimaster) do not use a traditional ante and thus do not allow the playing of ante cards. (In the first round of Minimaster, the cards must be played but have no ante effect—this means a Tempest Efreet can attack, for example, but cannot use its special ability.)

Second, the Grandmaster does not allow sideboarding between duels. In later duels, the players have far too much access to anti-color magic spells; if sideboarding were allowed, a deck would tend to metamorphose into the "anti-deck" of the opponent's colors. Of course, between matches, everything is fair game.

Also, while there is usually no need for hard-and-fast time limits on deck construction, players tend to get fidgety if they have to wait too much between rounds; therefore, Grandmaster players should be given a maximum of 45 minutes to rebuild their decks.

Lastly, it is possible to create decks that are not Duelists' Convocation-legal. For example, if both players in a duel have a Mind Twist, the winner is then allowed two Mind Twists in his next deck. But as there are very few restricted cards in either *Fourth Edition* or any recent expansion, the normal random card mix tends to keep decks fairly balanced. Also, decks are not restricted to four copies of a card, so later matches can be full of multiples of the same card.

Tips for the Masters

The thing most players find a bit disconcerting about playing Grandmaster and Minimaster is the constant evolution of their decks. Cards that seemed critical to the first victory might be tossed away to tighten up a deck's colors or strengthen a particular theme that the new cards allow. The easiest way to handle this is to think of each match as starting from scratch. Forget your last deck, and concentrate instead on making the best deck that the new cards can provide.

Minimaster, although smaller, actually has an extra element added to it. Because basic land can be added freely, players have to decide what land ratio they want. The most common mistake players make when playing a Minimaster for the first time is to include too much land in their deck for fear that they will run out of cards. These players dilute their decks with too much mana and are beaten by more efficient decks. Also, during the first round of a Minimaster, it is possible to get a spell that you don't wish to support with mana. Don't be afraid to strand a spell (or an entire color), if you feel that adding land to support it will severely weaken the deck.

FROM OUR READERS

ANTE VARIANTS

by Richard Hartman

These variants make ante more palatable. To make the game at least nominally worthwhile, both variants require that the ante card is not a basic land. However, both provide an "out" so that you aren't forced to wager the cards you really, really don't want to lose. Both methods still ensure that you don't stack every rare you have into one power card—the more rares you have in the deck, the more likely it is that your ante will include valuable cards.

Pick a card: Deal out the cards face-up until you have three non-basic-land cards to choose from. Select any one of these. You may still lose a rare card, but at least you can pick which one.

Buyback: Ante your first card that isn't a basic land. After both players have anted, each player may buy back any of her cards from the pot by paying the first two cards from the top of her deck. If these are both basic lands, remove one of them from the pot and keep turning cards until a non-basic-land card comes up.

Players may continue buying their *own* cards back from the ante pot at the two-for-one rate until they are satisfied with the ante. You can save the cards you really don't want to lose, and at two-for-one, the other player doesn't feel as bad about seeing that Sorceress Queen leave the pot. ("Buyback" appears as "Ante-Doubling" in the **Magic: The Gathering—The Pocket Players' Guide.**)

THE QUICK GAME AT LUNCH

by Michael Pusateri

This rule lets you play many games of **Magic** in a lunch hour. Assume that Fastbond (you can play more than one land per turn at a cost of 1 life per additional land) and Howling Mine (each player draws an additional card per turn) have been cast before the game starts. They are untouchable; for example, Shatterstorm does not destroy the Howling Mine effect. This speeds up play but doesn't give anyone an extra advantage.

AGBAAR'S GUIDE TO MAGIC

by Nicholas Fang

Here are some variants I have sent out on the net under the working name "Agbaar's Guide to Magic":
Prismatic Hybridization: Any point of colored mana can be paid for by two mana of an allied color. So, for instance, I could cast a Ghost Ship with 2 ♠ ♠ (its usual cost), or with 2 ♣ ♠ ♠ (substituting ♣ ♠ for one ♠) or with 2 * * * * (substituting * * for each ♠).

Memory Crunch: The default hand size as the game begins is four cards. You can increase your own limit before play begins by spending 4 life per card, or decrease your limit still further and gain 7 life per card reduced. Thus, if you want to start with a standard seven-card hand, you would spend 12 of your 20 life and start play with 8 life. If you play with a three-card hand size, you begin with 27 life; at two cards, you begin with 34 life. During the duel you can increase your maximum hand size at a price of 6 life per card, or reduce your maximum and gain 5 life per card.

One or the Other: During your draw phase, draw two cards and bury one of them.

Imperfect Summoning: This variant works best between two creature-heavy decks. When summoned (or cast, in the case of artifact creatures), each creature gains three duration counters, losing one each upkeep. When a creature has no more duration counters, bury it immediately. You can add more duration counters during summoning by spending one mana per counter, or during your upkeep you can add more counters to any creature in play at a cost of two mana each; the

mana must be of the creature's color. (Counters for artifact creatures can be added using colorless mana or mana of any color.)

MUSICAL MAGIC

by Eileen Shaughnessy

This one is a real hoot! This is for a group of folks who are not so much concerned with winning as with having a hysterically fun time playing **Magic**.

Everyone sits around the table and begins a normal multiplayer game. Set a timer for about ten minutes (your mileage may vary). When the timer goes off, whoever is taking a turn finishes that turn. Then that person rolls a six-sided die. Each player then moves that number of seats clockwise around the table, then play resumes. Now we're all playing with a different deck.

Every ten minutes (it could be five or twenty, whatever works for you) players rotate again based on the die-roll. You never know where you're going to end up! If a "seat" dies while you're sitting there, stack its cards in a neat pile and wait until the next rotation. If you wind up at a seat with active cards, you're back in the game! If you get to a dead seat, it's a good time to use the restroom or make a sandwich.

When the game gets down to two decks left, those two players finish the game. Usually every player feels that he or she has contributed to the win, because almost everyone has played in that seat at some point in the game.

There is generally a great deal of laughter during this whole melee. Players have been known to Fireball themselves, because they knew in a few minutes they wouldn't be sitting in the same spot any more! But then again, you never know—you could wind up in that seat at the bitter end, so you'd better be careful....

FOUR SMALL VARIANTS

by Ian S. Fay

Dual Library

Try this variant if you're tired of not drawing enough land to do much of anything. Players now have two libraries, one consisting of all land cards (basic and otherwise), the other all spells. Players draw their initial seven cards in any combination from the two libraries, and can draw from either during their draw phase or in any combination due to a game effect like Howling Mine or Braingeyser. ("Dual Library" appears as "Land Stack" in the **Magic: The Gathering—The Pocket Players' Guide.**)

Terminator

Creature damage is permanent. Use counters like blood counters in **Vampire: The Eternal Struggle** to indicate current toughness.

Chaos Magic

This is usually played in a multiplayer game to make things more interesting. Beforehand, players make a deck of world effects—fun stuff like Enchant Worlds, Presence of the Master, Black



Vise (which affects all players), etc. Before every untap phase of the player who goes first, that person flips over the top card on the world effects deck. That effect is current until a new effect is drawn.

Blood Magic

At the end of each player's first turn, instead of the normal discard phase, each player must discard from one to four cards. Next turn, players draw as many cards as they discarded last turn. This makes for very fast games.

COLLAPSE-TO-TEAMS MAGIC

by Steve Will

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First I offer a two-team, four-player variant that I suspect many people have tried. Then comes a variant on *that* variant...

Four-Player with Partners

When four players get together, pair up as partners. After randomly selecting partners, allow just a few minutes for the partners to confer on deck choices. Each team has 30 life, and the first team brought to 0 life loses. The first player is chosen randomly and play begins with each player sitting between his two opponents. Make these rules changes:

1. Though there is still only one attack phase in each player's turn, a player may choose to attack neither opponent, one of them, or both of them. He must declare which opponent each attacker is attacking. (He may not attack his partner.) Defenders are declared simultaneously—if necessary, by having players write their choices separately. (Usually this is not a problem.)
2. Spells and effects that deal damage to each player or all players are applied to both players on each team, and thus to their common life pool. The same applies to "loss of life" spells and effects. For example, Pestilence deals one damage to each player and creature for each ♠ spent. This results in one damage to each player (a loss of 2 life to each team's life pool) for each ♠ spent, unless it is somehow prevented.
3. Enchantments that normally affect the casting player still affect only the casting player. So, in the Pestilence example above, if one player had a Circle of Protection: Black in play, she could power it up and prevent the damage to herself, but her partner would still take the damage.
4. Spells and effects that target an opponent must choose one of the players on the opposing team.
5. Table talk is strongly discouraged when it deals with any card that is not in view of all players. For example, it's okay to say, "Now, how about if you use Tim [Prodigal Sorcerer] to poke that Basilisk?" when the nasty creature has been dealt three damage, but it's not okay to say "If you have a Lightning Bolt, throw it at that Basilisk now" so that you can throw your own Lightning Bolt on top of it.

In these games, players often choose decks with a large number of creatures, because a player without a creature to block with will be the "weak link" on his team. The games tend to be much quicker than free-for-all, allowing us to try several more decks in a night.

Five-Player Collapse-to-Teams

We often have five players available for a game, and though a free-for-all, every-mage-for-himself game can be fun, it can also be time-consuming. Also, if one of the mages gets killed early, she might wait a long time for the next game to begin. To solve this problem, we use the "collapse to teams" variant.

In this variant, each player begins with 20 life, as normal, and plays for himself. But when the first player is reduced to 0 life, the game becomes a team game, as described above. The only difference is

that the starting life total for each team is the sum of the life totals of the team members at the time the first player was removed. (If two or more players are all brought to zero life at the same time, the game continues as a free-for-all, and the mages who were knocked out decide whether to play a separate game, watch the end of the game, or order pizza.) This variant has some interesting political and strategic effects. Each player knows that if he isn't the first player removed, neither player sitting next to him can be his partner. However, one of the two players sitting across from him will be his partner, and the other will either be removed or will be an opponent. It is interesting to watch as each player tries to set himself up with the more desirable partner, while trying to remain an attractive partner to two people, one of whom he wants to destroy!

NEWBIE INTERRUPTS

by James Grahame

.....

This house rule changes the timing rules for interrupts as follows:

1. After any spell or effect has been announced, all players have a chance to cast interrupts. A player may target any permanent, non-resolved effect, or non-resolved spell with an interrupt, assuming that these are valid targets for the interrupt in question. (Players may, of course, also cast an interrupt at any point where fast effects are legal.)

2. Once all players have declined to cast further interrupts, the interrupts resolve "last in, first out." Players may begin a new stack of interrupts at this time, if they so choose.

3. In the event that two or more players want to cast interrupts at the same time, the player whose turn it is gets the first chance, followed by the player whose turn it is next, and so on.

All other rules are as per the standard rules for interrupts. Section 1 is the big difference; let's see how it changes the following scenario:

James is playing a blue/white control deck, and is having a big problem with Glen's red/green speed deck. James started well with a quick Serendib Efreet, but Glen has out his Maze of Ith. Glen has no creatures to control, and he also has a Zuran Orb, so it looks like he should be able to outlast James...until James draws his Balance, and sees what to do.

James: "I cast Balance. That'll destroy my Efreet."

Glen: "I'll sacrifice all of my lands, one by one, to the Zuran Orb. Most of the spells in my deck only have a cost of one or two anyway, and your stuff costs a lot more to cast. Prepare to lose all of your lands!"

James: "As an interrupt to your sacrificing that last land, I Counterspell my own Balance."

Under normal timing rules, once James let Glen sacrifice any of his lands to the Zuran Orb (an instant effect), then he couldn't interrupt the first sorcery on the stack. With "newbie interrupts," anything is fair game.

Glen: "But that means I lose all my land and..."

James: "I still have my Efreet. Die, Glen, die!"

The Duelist invites you to share your rules and game play variants for Magic and other Deckmaster games. Mail your submission to P.O. Box 707, Renton, WA 98057-0707, Attn: House Rules, or e-mail us at duelist@wizards.com.

THANKS TO OUR SPONSORS

After a last attack with his Sengir Vampire, Alexander Blumke forced Marc Hernandez to surrender. Together with these two fabulous players came another 51 top players from the European continent. Many of them wouldn't have made it without the financial support of our distributors and shops in Europe. These fine people not only assisted Wizards of the Coast in making the World Championship a reality, they also supported the health of the gaming industry itself through their generosity.

The following companies contributed to make it possible for these players to gather in Seattle and duel in the

1995 **MAGIC** The Gathering World Championships:



Also, our thanks to Fantasiapelit (Finland), Fils Fils (Belgium), L'Oeuf Cube (France), Ludis (France), and Triangle Flamman (Sweden) for their sponsorship of the World Championship.

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Duelists' Convocation News

The action during this year's tournament season was fast and furious, and it's already time to start planning for next year. What can you expect to see from us in the near future? We have many projects planned, including updated Banned and Restricted Lists for all tournament types; clarification of confusing tournament rules; an updated policy on "Summon Legend" cards; and new tournament formats, such as the two appearing on these pages.

In addition, we're developing an international tournament structure that allows individual ratings to be compared across international boundaries. In short, we'll be

able to tell you who the best players are everywhere from France to Brazil, from Greece to the U.K., from the U.S. to the Czech Republic! Soon, we'll announce the location and formats for next year's Championship competition—keep watching these pages for further developments! Or, better yet, become a Convocation member (see our application form on p. 48). You'll have the opportunity to compete in sanctioned tournaments and establish your own ranking, possibly earning a spot in a regional or even national tournament. Who knows? Next year, *you* may be dueling against the best players in the

world at the prestigious World Championship!

The Duelists' Convocation hopes you enjoy these new tournament formats. We are continually striving to improve every element of our tournament structure, from the rules themselves to the ranking system we provide. As part of our efforts, we welcome your suggestions and feedback! Send us your comments and questions, and help us make the 1996 tournament season the most enjoyable yet!

Jason A. Carl
Acting Director, Duelists' Convocation

Ice Age Constructed Deck Tournament Rules

NOTES:

- The standard rules for **Magic: The Gathering** apply to tournament play, except where amended by these rules. In cases where the official tournament rules differ from the basic rules of **Magic**, the official tournament rules take precedence.
- Note on play with non-English language cards: Be advised that in all cases, any card title, card text, rule, tournament rule, or ruling, or any other facet of official tournament play where translational differences may appear, will be interpreted according to the English language version most currently in use. This applies to all tournament types used by the Duelists' Convocation without exception.

DECK CONSTRUCTION RULES

1. *Ice Age* tournament decks may be constructed from **Magic** cards from the *Ice Age* expansion set only, with the exception of basic land cards from any edition of **Magic: The Gathering**. All cards in the *Ice Age* tournament deck must have identical card back design. Use of any card that is not from the *Ice Age* expansion, with the exception of basic land cards, will be interpreted by the Judge as a Declaration of Forfeiture (see Standard Floor Rules #15). Optional rule: It is required that all of the cards in a player's deck have the same rounding of corners. As Alpha cards (the first section of the print run from the original limited edition basic set) have slightly more rounded corners than cards from subsequent printings (making Alphas effectively marked cards), it may be ruled that no basic land cards from the original Alpha card set are used in the *Ice Age* tournament deck. If this option is exercised, it must be advertised to the players in advance so that they may re-configure their playing decks as necessary.
2. The *Ice Age* tournament deck must contain a minimum of 60 (sixty) cards. In addition to the tournament deck, players may, but are not required to, construct a Sideboard of exactly 15 (fifteen) additional cards, which must always contain that number of cards while play is in progress. The use of the Sideboard is further explained in the Standard Floor Rules (rule #5).
3. There may be no more than 4 (four) of any individual card, by card title, in the *Ice Age* tournament deck (including

Sideboard), with the exception of the five basic land types (Plains, Forest, Mountain, Island, Swamp; including Snow-Covered varieties).

4. The Restricted List:

No more than 1 (one) of each of the cards on the Restricted List is allowed in the *Ice Age* tournament deck (including Sideboard). If more than 1 (one) of any individual card from the Restricted List is found in a player's deck and Sideboard, that will be interpreted by the Judge as a Declaration of Forfeiture. The Restricted List may be modified by the Director of the Duelists' Convocation as necessary. There are currently no cards on the *Ice Age* restricted list.

5. The Banned List:

The following cards are banned from *Ice Age* tournament decks:

- **Amulet of Quoz**

This card on the Banned List is not allowed because it clearly states to remove it from your deck if not playing for ante, and ante is not required to be wagered in an *Ice Age* tournament (see Standard Floor Rules, rule #6). Any future cards that make the same statement will subsequently be banned. This list may be modified by the Director of the Duelists' Convocation as necessary.

ICE AGE TOURNAMENT FLOOR RULES:

The *Ice Age* tournament uses all of the Standard Floor Rules.



Ice Age Sealed Deck Tournament Rules

NOTES:

- The standard rules for **Magic: The Gathering** apply to all tournament play, except where amended by these rules. In cases where the official tournament rules differ from the basic rules of **Magic**, the official tournament rules take precedence.

- Note on play with non-English language cards: Be advised that in all cases, any card title, card text, rules, tournament rules, rulings, or any other facet of official tournament play where translational differences may appear, will be interpreted according to the English language versions most currently in use. This applies to all tournament types used by the Duelists' Convocation without exception.

DECK CONSTRUCTION

1. Decks may be constructed using the contents of 1 (one) sealed **Magic: The Gathering**—*Ice Age* deck, and 2 (two) sealed *Ice Age* booster packs.

Optional Rule: At the Judge's discretion, players may add exactly 4 (four) basic lands of their choice to the deck. These land cards must be issued by the tournament staff after the deck construction period (see *Ice Age Sealed Deck Floor Rules*, SD2), and in such a way as to take care that each player receives only four additional lands and not more (using the player sign-in list may be a good way, or checkmarking the player's index card as they receive their lands). This pool of basic lands can be from an individual collection, or having each player donate one or more of each basic land to create the pool as part of any entry fees at the tournament.

2. The tournament deck must contain a minimum of 40 (forty) cards, with no imposed maximum. In *Ice Age Sealed Deck* play, any cards from the starting deck and booster(s) not used in the tournament deck will function as that player's Sideboard. The total number of cards in a player's deck and Sideboard combined may change during the course of play, as *Ice Age Sealed Deck* tournaments require the wagering of ante (see *Modifications to Standard Floor Rules* #6; *Ice Age Sealed Deck*). The use of the Sideboard is further explained in the *Standard Floor Rules* (rule #5).

3. Due to the natural limiting effect of *Ice Age Sealed Deck* play, as well as the fact that ante must be wagered in the *Ice Age Sealed Deck* tournament, there are neither Restricted nor Banned Lists for this style of tournament.

FLOOR RULES

Ice Age Sealed Deck tournaments will use the *Standard Floor Rules*, except where noted in the *Modifications to Standard Floor Rules* section below. There are four additional *Floor Rules* specific to an *Ice Age Sealed Deck* tournament, noted by SD#:

SD1. Players are responsible for providing their own sealed decks and boosters for use in the tournament, except in cases where the decks and boosters are provided for them by the tournament organizers. If an entry fee is charged for the tournament, the fee for a player shall not exceed the Manufacturer's Suggested Retail Price for the cards allotted to and received by the player, plus an additional amount within the normal sanctioning parameters allowable by the Duelists' Convocation office sanctioning the event.

SD2. Prior to the first round's pairings, the Judge should allow a period of 45 minutes for players to construct their decks. All players in the tournament must open and construct their tournament decks during the same 45-minute period. The Judge must announce a warning to the players at the 40-minute mark that only five minutes remain in the deck-construction period. Players must have their decks constructed prior to the end of this allotted time. If a player has not completed deck construction at the end of this allotted time, it may be interpreted by the Judge as a Declaration of Forfeiture (see *Standard Floor Rules* #15). In the event all players in the tournament have completed deck construction prior to the end of the 45 minutes, the tournament may commence without delay.

SD3. A player may not open their deck or booster(s) prior to the beginning of the time period allotted for by the Judge.

SD4. At no time prior to or during the tournament will trading of cards from the Sealed Deck tournament deck or Sideboard be permitted.

MODIFICATIONS TO STANDARD FLOOR RULES

5. As written, but cards from the Sideboard need not be traded into the deck on a one-for-one basis; any number of cards may be added to or subtracted from the deck, provided that the playing deck contains a minimum of 40 cards when finished. Additionally, the requirements of Sideboards containing exactly 15 cards are dropped.

6. In *Ice Age Sealed Deck* tournaments, it is *required* that players wager ante. Cards won as ante may be introduced into the playing deck at any time that a Sideboard use is allowed. A player unable to field a deck of at least 40 cards no longer has a legal deck, and will be removed from the tournament.

13. **Note:** *Floor Rule* #13 (Judge's right to terminate an excessively long match) may come into play more often in an *Ice Age Sealed Deck* tournament, as many decks constructed from such a limited environment when played against each other may grind into a near-stalemate situation. It is therefore recommended that if any time limits are imposed per round, it may be desirable to extend the limit to 60 or 90 minutes, depending on the tournament. This extension is entirely at the Judge's discretion, and must be advertised in advance or announced to all players at the beginning of the tournament.



The Duelists' Convocation

WotC's Official Deckmaster™ Games Organization

The Duelists' Convocation is Wizards of the Coast's official Deckmaster Games tournament organization. The Duelists' Convocation maintains members ratings based on the competitor's win/loss ratio against other rated players. Rating points may only be adjusted through play in sanctioned tournaments.

Sanctioned tournaments are tournaments in which Convocation rating points are tracked and recorded, however players do not have to be DC members to compete in these events. Anyone can compete in a sanctioned event and we encourage non-DC members to come and play just for fun!

The Duelists' Convocation creates and maintains the official tournament rules for Deckmaster games. These rules provide an even playing field for all competitors and are used in most of the world's tournaments, including most unsanctioned events.

There are many other benefits to a Duelists' Convocation membership. If you join before January 1, 1996, you will receive a one-year subscription to the Duelist magazine (a \$17.95 value), as well as a membership card, a certificate of membership, and a one-year subscription to the Convocation's monthly newsletter. This newsletter contains up-to-the-minute rules updates, information on upcoming Sanctioned events, strategy tips, and other information not available anywhere else.

To become a member of the Duelists' Convocation, fill out the application below and send it with a check or money order for \$18.00 U.S. funds to:

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The LONG and WINDING ROAD

THE 1995 MAGIC WORLD CHAMPIONSHIPS

by Mark Rosewater

SEATTLE, Wash.—You could tell just from watching Henry Stern walk across the room that he had far more energy than he was able to contain. Quickly scooting past various **Magic** duels in progress, Stern exited the room where the tournament was being held. The glass door to the courtyard swung open with a vengeance as Stern walked into the sunlight and triumphantly raised his arms. “YES!!!!”

Mark Justice had heard a great deal about his Austrian opponent, Mu Luen Wang. A master of mind games, Wang took every opportunity to keep his opponent off balance (including arm wrestling one opponent for the right to go first). A lot was riding on this duel and the pressure was intense. Then Wang made his move, staring at Justice and saying, “I don’t understand. With the way you play, how did you get here?”

Justice answered the only way he could—by winning.

The scene was the end of the qualifiers at the Second Annual **Magic**™ World Championship. Stern and Justice had just managed to make the top eight and would advance to the finals the next day. Like the sixty-nine other participants, Stern and Justice had beaten the odds and earned the right to compete for the title of world champion. The road to the World Championship had been a bumpy one, but Stern and Justice had survived it, and this is their story.

THE PLAYERS

Henry Stern, a 27-year-old aerospace engineer from Los Angeles, Calif., was bitten by the **Magic** bug during the early days of *Unlimited*. As the fever grew over time, Stern soon found **Magic** becoming a major part of his life. Not a week went by without him participating in regular weekly tournaments (including several sealed-deck events, an experience which would prove beneficial). When he first heard about the regional, national, and world tournaments, Henry had no doubts that he’d be there.

Mark Justice, a 24-year-old **Magic** and baseball card shop owner from Salt Lake City, Utah, had a similar story. A **Magic** junkie since the tail end of *The Dark*, Justice had been chomping at the bit to test himself against some real competitor. Regionals, nationals, world; they all sounded good.

THE SOUTHWEST REGIONALS

Held May 27-28 at Gamex in Los Angeles, the U.S. Southwest Regionals was the first stop for Stern and Justice. The goal they shared with all the other competitors was a simple one: take one of the top two slots and get an all-expenses-paid trip to the U.S. Nationals.

Stern and Justice each came prepared with a Type II deck. Stern chose to play with a blue/white control deck with lots of Counter-spells and Control Magics (“My Millstone deck without the Millstones,” he called it), while Justice opted for a black/red deck focusing on card denial and direct damage.

Stern and Justice, having both breezed through the qualifiers, arrived early the next morning to start the tournament. The first section, a Type II round robin, divided all the players into groups of eight. Stern’s heart sunk as the names of Southern California’s best players were called off into his group, one after another.

Each duel was hard-fought, but Stern managed to overcome each of his opponents (in marathon-length games). That was until his final match against Joel Unger, where Stern suffered his first defeat.

Justice, meanwhile, faced none of the stiff competition that plagued Stern and was able to walk away from the first round unscathed.

The second round was a sealed-deck competition structured identically to the first round. Stern faced bad luck once again as he drew a rather weak sealed deck. He tried using his sealed-deck skills to salvage his bad draw, but in the end, he was unable to compensate for it and failed to make the finals. Justice, on the other hand, drew a strong deck and finished the round only half a game off of a perfect score to advance to the final round.

By this time, it was 2 a.m., but with the National Championship berths at stake, the final eight players played on.

The quarterfinal opponent posed Justice little problem. The same could not be said of his next opponent, Mark Chalice. With the trip to Philadelphia on the line, both players were playing their very best. “Looking back on the match,” says Mark, “The second game against Chalice was probably the best **Magic** game I’ve ever played.”

The tension built as both players’ life totals hovered at 1 for twelve



Justice (right) had luck and a hot streak through regionals and nationals, but it ran out in the world semifinal match against eventual champion Blumke (left).

consecutive turns. As one spectator observed, "I was so nervous that I had to keep reminding myself that I wasn't playing."

Things looked bleak as Chalice got the edge by using a Nevinyrral's Disk and Armageddon to strategically remove everything on the board except a Mahamoti Djinn. But the fates were on Justice's side, as he drew a Red Elemental Blast at the last possible second and went on to win the game and the match.

Having used up all his luck against Chalice, however, Justice lost the championship match in two games straight to the top-seeded Unger. "Sure I wanted to win," admitted Justice, "but when I lost, I really didn't care. I was going to Philadelphia!"

THE U.S. NATIONAL CHAMPIONSHIP

Held at Origins, July 13-16, in Philadelphia, Penn., the U.S. National Championship was vital in Stern and Justice's quest to play in the World Championship. Since the World was an invitation-only event, the only chance for the two Americans rested in winning one of the top four spots.

The National Championship tournament only had sixty-four slots, meaning that players had to earn their spot. Justice achieved his entry with his second place win at the Southwest Regionals. Since the top 25 players in the Duelists' Convocation were assured spots, Stern, ranked at No. 23, was also guaranteed entry.

Stern and Justice spent the first few days of the convention relaxing while hundreds of other players fought it out for the open slots. Justice passed the time by beginning a hot streak, winning two back-to-back Type I tournaments.

Finally, Saturday rolled around and the Nationals began. The first round was a sealed-deck competition. Stern fared slightly better in his sealed-deck mix than he had at Regionals, but it was clearly Justice who had luck on his side. Losing only one game and drawing another in four rounds, Justice walked out of the sealed competition with a significant lead. Stern performed well, but not enough to guarantee advancing without a very strong showing in the Type II section of the tournament.

Justice decided to capitalize on his lead by playing a different deck than planned. (The rules allowed players to change decks between the semifinal and final rounds.) Playing to win a consistent two-out-of-three ratio that he felt would keep him in the top eight, Justice switched to a conservative black/red deck with a splash of blue (another card denial/direct damage variant).

Stern didn't have the luxury of playing such games. Sticking with a fast red/green deck (dubbed "Vise Age") fine tuned specifically for the Nationals, Stern needed to play quick and loose and take out his opponents before their decks had time to get established.

As he predicted, Justice's Type II deck fared very close to its expected two-out-of-three ratio clinching him a tie for the top spot. Stern's victory, on the other hand, almost didn't happen. Playing the third game against Dana Rossi, Stern was put in a position where he needed a victory to make the cutoff. Time was running out and the game was a minute away from being a draw (which, according to the tournament's pointing system, would not be enough to allow Stern to advance to the finals).

Stern remembered staring at the cards, trying to find some way to pull a victory out in the minute remaining. "It was like one of [Mark] Rosewater's puzzles in *The Duelist*. I knew there was a way to do it, but I

just didn't know if I could find it in time." Then, just under the wire, Stern found the solution and won the duel, squeaking him into a four-way tie for fifth place.

Stern and Justice spent that night making changes to their decks. The two had become friends, and bounced ideas off one another late into the evening. "The key," said Stern, "was that we were playing the meta-game. We observed what won in the semis and then adapted our decks to deal with it."

Since all six of the other decks had a very strong black denial element, both Stern and Justice adapted their decks (with cards like Whirling Dervishes and Lifeforces) to deal with strong black adversaries. Justice chose to change back to his primary deck (a red/green deck with a single black spell—Mind Twist) which he then tweaked to be anti-black. Stern opted to stay with his Vise Age deck, but beefed up the anti-black cards in his sideboard and added some Dervishes to his standard deck.

The final round, a double-elimination event, allowed each player up to two match losses. This proved beneficial for Justice, who lost his very first match. Stern, on the other hand, beat his first opponent handily—mostly due to his Whirling Dervishes.

Justice was now in the loser's bracket—a further loss would dash all hopes of advancing to the World Championship. But both Stern and Justice's strong anti-black cards helped carry them through the second and third rounds, cementing their positions on the four-member U.S. National Team.

As fate would have it, Justice beat his next two opponents and had to face Stern for the U.S. championship. Since Justice had advanced from the loser's bracket, he needed to win two matches in a row to beat Stern, while Stern only had to win a single match.

Justice started strong in the first match, winning two games straight. But Stern evened up the score by winning the following two games, including the most exciting game of the finals, where he decked Justice using two Jokulhaups to keep starting the game over. "Look, no Millstones!" joked Stern upon winning.

The fifth game was tense as Justice almost bungled the Channel/Fireball combination that won him the game. Justice later admitted he had never Channel/Fireballed before that day.

With the score even, the U.S. National Championship now rested on a single five-game match. "Losing my first game, I had come so far to get to that final match," said Justice. "I just think at that point whatever forces [there were] were on my side. Henry played some great games, but that final match just went my way."

Justice went on to rattle off three straight games, walking away from the table as the U.S. National Champion. Talking about his loss, Stern recalled Justice's words at regionals: "I wanted to win, but more than anything else, I really wanted to go to Seattle [for the World Championship]. Oh, who am I kidding? I wanted to win. There, I said it!"

THE 1995 WORLD CHAMPIONSHIP

Held in Seattle Aug. 5-7, the World Championship lived up to its name. With seventy-one participants from nineteen different countries (Australia, Austria, Belgium, Brazil, Canada, Czech Republic, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Netherlands, Norway, Spain, Sweden, Switzerland, United Kingdom, and the United States), the World Championship demonstrated just how far-reaching **Magic** had become.



Stern had the cards to win the fifth game of the semis, but never got the mana.

As the United States had been the last country to hold its Nationals, the World Championship was held just a few weeks after Origins, giving Stern and Justice little time to prepare. The two both arrived with several decks in tow, unsure what they wanted to play.

Stern and Justice were hoping to once again make effective use of the meta-game, hand-picking decks that would suit each part of the tournament, but their plans were dashed when the players voted to have the same decks used throughout the entire competition.

Because of the difference in scoring in the semifinal and final rounds, Stern and Justice were faced with a dilemma: A fast deck would consistently score better in the semifinals because the semifinals had time limits and players were scored on number of games won. But the finals would have no time limits and the only thing that mattered was who won the match, so slow, reactive decks would perform better in the championship round.

The two players had to make an important decision: Should they go with a deck geared toward making the finals and hope that it would fare well in the championship round? Or should they build a deck that would do well in the finals and hope that it could make it that far? In the end, they both chose to play decks that would serve effectively through the semifinals and made sideboards which they hoped would help if they made it to the finals.

The 1995 World Championship commenced with a five-round Swiss sealed deck tournament, similar to the format used in the U.S. Nationals. Stern finally got the strong card mix he had been missing in previous tournaments, and both he and Justice made very potent sealed decks. Stern and Justice had an extra advantage as they were both seasoned sealed-deck players, while many of the other competitors were playing sealed-deck games for only the first or second time. By day's end, Stern had a clear lead, with Justice two games back tied for fourth place.

Stern and Justice had another late night as they pondered all the options available to them for the Type II section of the preliminaries. In the end, Stern chose to play with a slightly altered version of his "Vise Age" deck. He had several other very good choices, but decided to stick with the one deck that he had played and knew the best.

Justice opted to play with a red/artifact deck he had created around an *Ice Age* artifact, *Elkin Bottle* ("3, ♣: Take the top card from your library and place it face up in front of you. You may play that card as though it were in your hand; if you do not play it by your next upkeep, remove it from the game."). Voted the worst card in *Ice Age* by *InQuest* magazine, Justice felt compelled to prove just how useful it could be.

The Type II competition was fierce, as the players were now competing with decks they knew well. Both Stern and Justice suffered early setbacks that ate into their respective leads. But by the fourth round, Stern and Justice were tied for the lead. With two matches remaining, all they needed to guarantee inclusion in the final eight was to win three of the remaining six duels.

Justice did well in his fourth match, winning two of the three games he needed. Stern didn't fare quite as well, winning only one

duel. To advance to the championship round, Justice had to win one more game while Stern had to win two.

Stern didn't let the pressure get to him, however, and came on strong, winning three duels straight. Justice had a much tougher match playing the other high scorer (Mu Luen Wang from Austria, another finalist), but still managed to pull out the one game he needed.

Both Peter Leiher and Mike Long, the other members of the U.S. national team, came close to qualifying for the finals (giving America the highest team average), but only Justice and Stern advanced to the championship round. Also qualifying were two players from Italy (Andrea Redi and Ivan Curina), one from Switzerland (Alexander Blumke), one from Austria (Mu Lien Wang), one from France (Marc Hernandez), and one from Finland (Henri Schildt).

In the first round, Stern was paired up against Redi, while Justice had to face Schildt. Justice swept the Finn, winning three games straight. Stern, on the other hand, had five very close duels against Redi, winning his final game with the help of a rather large *Lhurgoyf*.



French national champion Hernandez (left) took Switzerland's Blumke (right) to five games in the championship match, but in the end, the Swiss prevailed.

In the semifinals, Stern faced Hernandez, who was playing a very defensive white/red deck. Trading games one for one throughout the first four duels, the two found themselves in the crucial fifth game. Although Henry had a wonderful draw (*Channel*, *Fireball*, *Orcish Lumberjack*, and *Zuran Orb*), he never drew the one green mana he needed to pull it together.

Meanwhile, a table away, Justice was facing Blumke, who had also won his first match 3-0. Because Blumke had a black/white/blue card denial deck, Justice knew he had to play very aggressively and dominate the game before

Blumke could empty his hand. Unfortunately, things didn't go Justice's way and Blumke won the first two games. Justice fought back to take the third game. The fourth game was another tense match for Justice (including a twenty-five minute move by Blumke), but in the end, Blumke won.

Thus Stern and Justice both had to settle for being world semifinalists and watched as Blumke fought and defeated Hernandez in an exciting five-game match (see next page for championship results).

THE END OF THE ROAD

After the trophies were handed out and all the official pictures were taken, Stern and Justice joined the American team for a dinner at an out-of-the-way restaurant. Both were proud of how well they had managed to do and were a bit reflective on how far they had both come. "It's weird," explained Justice, "Two months ago, I was just a guy who played *Magic* at the local store and now I'm the U.S. national champion and a world semifinalist. Feels kind of good."

"The whole experience was great," added Stern. "Just to be part of all of this. To be here or at Nationals and play all these really good players was a treat all unto itself. Don't get me wrong. Winning was nice, but more than that, it was just cool to be part of it."

A LOOK AT THE WORLD FINALISTS

SEATTLE, Wash.—Anyone within earshot of the finals of the 1995 *Magic: The Gathering* World Championships might have noticed something slightly peculiar—the championship duel between the two finalists was conducted in French. Since both Switzerland's Alexander Blumke and France's Marc Hernandez were from French-speaking countries, they had asked permission to hold their games in the language that was most comfortable to them.

Blumke and Hernandez had eliminated both U.S. contenders in their semifinal matches, and came into the best-of-five championship match playing decks that were polar opposites. Hernandez, the French national champion, was playing a white and red defensive stall deck that beat opponents almost exclusively with Black Visés. The Swiss player fielded a black and white discard deck designed to whittle away an opponent's hand and then finish him off with creatures or The Rack. The duels became battles for control as Blumke tried to empty Hernandez' hand, while Hernandez fought to keep Blumke's hand full.

Each player had created an identity for himself in the tournament. Blumke was a slow, thoughtful player that took his time analyzing every move. If a situation required twenty-five minutes to consider (as it did during an earlier match), that is how much time he took.

Hernandez had established himself as the defensive player of the finals. With a deck designed to win in only one way (Black Visés), the Frenchman brought down his opponents by making them unable to do anything. This included his favorite tactic of using Armageddon or Balance and then eating all his own land with a Zuran Orb. This often seemed to be the key between winning and losing the game.

The first game went Blumke's way, as Hernandez' Armageddon/Zuran Orb trick backfired, leaving the Frenchman landless for many turns. But Hernandez took the second duel, establishing his control early by getting out a Zuran Orb, Land Tax, Winter Orb, Ivory Tower, and two Black Visés in the first four turns.

The third game was Blumke's as he managed to cast back-to-back Hymn to Tourachs and The Rack on turns two and three. With no anti-creature spells in his hand, Hernandez fell quickly to the Sengir Vampire that Blumke brought out shortly after.

With his back to the wall, Hernandez showed no outward signs of stress. He quickly shuffled his cards and asked to get on with game four. The closest of all the duels, the fourth game shifted back and forth between the two players. In the end, Hernandez managed to pull out a win by using the Zuran Orb trick twice, once with Armageddon and once with Balance.

With the match tied at two games apiece, Hernandez started the fifth and deciding game strong with an Ivory Tower on his first turn. Blumke then took the offensive on turn three, using Mind Twist on Hernandez for four cards. From that point on, Hernandez was on the defensive. Blumke would summon a Sengir Vampire, Hernandez would Fireball it. Blumke then cast a Hypnotic Specter, an Icy Manipulator, and a Mishra's Factory, and Hernandez would Fireball, Disenchant, and Strip Mine. Eventually, Blumke brought out a Mishra's Factory that Hernandez was unable to stop, winning the deciding game and the 1995 *Magic* World Championship.

Alexander Blumke: A 26-year-old English literature student from Geneva, Switzerland, Blumke was more surprised than anyone that he won the championship. "There are probably twenty people at this tournament that are better players than me," he said. "I was just luckier."

But Blumke's modesty hides the fact that he overcame great odds to make it not only to the finals, but even to the World Championship itself. "We had a National tournament," he said. "It all came down to one game. If I won, I made it on the team. Obviously, I won."

Blumke's close calls didn't end in Switzerland. Going into the last round of the qualifiers, Blumke realized that he needed to sweep his final match to make the cut-off. Then, as there were five players tied for seventh place, Blumke and four others had an additional three-hour playoff to determine who got the remaining slots. "I guess you could say I come through when the pressure is on," he said.

Blumke's biggest surprise is that his winning deck was constructed the morning of the Type II qualifier. "I had stayed up the night before making a black and red deck," he said. "The next morning I had second thoughts . . . I took out the red and put in white and a little blue."

Marc Hernandez: A 20-year-old student in computer science from Montigny-le-Bretonneux (near Versailles), France, Hernandez built his competing deck the evening before the Type II qualifier. "I didn't know quite what I wanted to play," he said. "Finally I built a deck similar to something I had played with in France."

Asked how the other world players compared against the French players, Hernandez said, "There are good players here, but better than the French? I don't think so." Reminded that last year's finals were also lost by a Frenchman, he replied, "Please notice that only the French have been in both World finals. As for a Frenchman winning, just wait."

— Mark Rosewater

BLUMKE'S DECK

.....

Primary Color: Black (for card denial and creatures—Sengir Vampires and Hypnotic Specters)

Secondary Color: White (just a sprinkling to deal with opponent's cards—Disenchant, Swords to Plowshares, Balance, etc.)

Other Colors: Blue (for a single spell—Power Sink)

Artifact Use: Back-up for the card denial (Several copies of The Rack, Icy Manipulators, and a Disrupting Scepter); also made very effective use of Zuran Orb
Mana Producer Ratio: 40%
Creature Ratio: 9% (19%

including Mishra's Factory and Dance of the Dead)

Non-Mana Artifact Ratio: 13%
Spell Ratio: 38%

Major Effect of Deck: Card denial with a few creatures to finish off the opponent

Interesting Note: Deck has quite a number of single spells (including such things as Swords to Plowshares, Spirit Link, and Pestilence).

Sideboard: Mostly white and blue defensive cards (Circles of Protection, Magical Hack, Sleight of Mind, etc.)

Comment from Designer: "To be honest, I'm surprised it worked as well as it did."

HERNANDEZ' DECK

.....

Primary Color: White (for strong defense—Island Sanctuary, Land Tax, CoP: Red, etc.—and general card destruction—Armageddon, Wrath of God, Balance, etc.)

Secondary Color: Red (for two Earthquakes)

Artifact Use: Used to shut down opponent's resources (with things like Winter Orb and Icy Manipulators), establish additional resources for himself (Fellwar Stones, Zuran Orb, etc.) and to do damage (Black Vise)

Mana Producer Ratio: 37%
Creature Ratio: 0%
Non-Mana Artifact Ratio: 29%

Spell Ratio: 34%

Major Effect of Deck: Deck shuts opponents down and then kills them with Black Visés

Interesting Note: Deck has two Adarkar Wastes in it to support an interesting bluff—the card on top of the sideboard is a Sleight of Mind which Hernandez wants opponents to believe he has four of to keep them from playing his greatest adversary, Gloom.

Sideboard: Heavy red (including Mountains, Fireballs, Lightning Bolts and Pyroclasm)

Comment from Designer: "Once my deck locks in, my opponent cannot win."

CHAMPIONSHIP RULES CHALLENGE

compiled by
Beth Moursund

At the 1995 U.S. National and World Magic Championships, competitors vied with the best of the best. Now these players *know* the rules, inside and out...or do they? Judges received quite a

few questions, especially in the sealed-deck events in which players were often using unfamiliar cards. These are some of the questions from Sealed Deck and Type II play—how many can you answer correctly?

QUESTIONS

1. Player A attacks with Foul Familiar. Player B blocks with Ironroot Treefolk. Can A deal damage to the Treefolk and return the Familiar to his hand before it dies?
2. All of Player A's creatures attacked last turn and he has Halls of Mist in play. If he doesn't pay the upkeep, can his creatures attack this turn?
3. Player A has two Mana Vaults, one tapped and one untapped. If he taps the second Vault during his upkeep, adds one mana from a land, and uses the mana to untap the first Vault, does he take any damage?
4. Player A attacks with Order of Leitbur and Player B blocks with another Order of Leitbur. Player A casts Sleight of Mind on his own Order, changing its protection from black to white. Is it still blocked?
5. When Nevinryral's Disk (destroys all creatures, enchantments, and artifacts) is activated, can a creature be regenerated with Thrull Retainer (sacrifice Thrull Retainer to regenerate the creature it enchants)?
6. Player A attacks. Player B uses Jandor's Saddlebags (3, **R**: Untap target creature) to untap one of the attackers. Does it still deal damage?
7. A player casts Ashes to Ashes, targeting an opponent's creature and his own Armor Thrull. He then sacrifices the Thrull in response to give a +1/+2 bonus to one of his creatures. Does the spell still work?
8. Player A declares the end of his turn. Player B asks Player A to wait while he considers whether or not he will respond with any fast effects. While Player B is thinking, Player A decides he wants to use Pestilence. If Player B does nothing, can he?
9. Player A attacks with Erg Raiders. Player B blocks with a Kjeldoran Warrior and two other creatures. Player A uses a Lightning Bolt to kill the Warrior. Who distributes the Erg Raiders' damage?
10. Player A has one mana in his mana pool. Player B declares an attack. Since mana burn is assessed at the end of any phase and at the beginning and end of any attack, Player A takes mana burn. Player B then activates a Mishra's Factory, attacking with the Assembly Worker. Given that Player A might have been able to use his one mana to somehow affect the Assembly Worker, is this a legal sequence of events?
11. Player A uses Jester's Cap to remove three cards from Player B's library. Does Player B get to look at the removed cards?
12. Can a player cast Ray of Command to take control of a creature and then attack with the stolen creature during his opponent's turn?
13. Player A casts Fireball. Player B interrupts with Power Sink. Player A pays enough mana to satisfy Power Sink. Player B interrupts the same Fireball with a second Power Sink. Is this legal?
14. Can you use more than three mana in one activation of Walking Wall?
15. Players A and B each have three lands. Player A taps and sacrifices a Strip Mine, targeting one of B's lands. He then uses Land Tax in response to the Strip Mine. Is this a legal sequence of events?

ANSWERS

1. *No. Between applying damage and sending creatures to the graveyard, the only legal effects are damage prevention and redirection, regeneration, and interrupts. The Foul Familiar's ability isn't any of these.*
2. *Yes. As soon as Halls of Mist leaves play, its effect ends.*
3. *Yes, he takes 1 damage. You can't end your upkeep with an untapped Mana Vault until you take a point of damage from it.*
4. *Yes. Once a creature is blocked, it stays blocked. Giving the attacker an evasion ability after blocking is declared has no effect.*
5. *No. The creature and the Retainer go to the graveyard simultaneously, and you can't sacrifice a card that's on the way to the graveyard. (And you can't regenerate a creature that isn't on its way to the graveyard.) The enchantment Regeneration, of course, could be used since it isn't sacrificed as part of its activation.*
6. *Yes. Untapping a creature does not remove it from the combat or prevent it from dealing damage unless the card says so.*
7. *Yes. As long as at least one target remains, the spell still resolves successfully. If both targets are gone, it will fizzle. Note that the player still takes 5 damage.*
8. *No. Once the player has said "done" he can't do anything else during his turn unless his opponent continues the turn by using a fast effect.*
9. *Player A. Banding among blockers is only checked for when damage is assigned, not when blocking is declared.*
10. *No. Converting the Factory to an Assembly Worker is a fast effect, so it's illegal during the "declare attackers" step. Player B must convert the Factory during the main phase if he wishes to attack with it. If he does, Player A can spend the mana in his pool to use some effect on the Worker because they are still in Player B's main phase.*
11. *Yes. Both players can look through the "removed from game" pile at any time.*
12. *No. Ray of Command only allows the creature to ignore summoning sickness. It doesn't let you attack on your opponent's turn, let a wall attack, or allow you to break any other rule.*
13. *Yes. You can interrupt the same spell as many times as you want, waiting for each interrupt to resolve before casting the next one.*
14. *No. Normally, you can use an ability several times in one activation, but the card text on Walking Wall explicitly restricts the ability to one use per turn.*
15. *Yes. Costs are paid immediately, before effects are resolved. The Strip Mine goes to the graveyard immediately since the sacrifice is a cost. This leaves Player A with fewer lands, so he can activate the Land Tax in response, before the Strip Mine's target is destroyed.*



THE DARKEST SOVEREIGNS

by Shawn F. Carnes

"There are those vampires amongst the Camarilla Kindred who wield the greatest of power. They are the sole creatures within our society who hold dominion over us whether we bow to them or not. The younger get of Caine rebel against them; the older get clamor to be like them. Our plans and schemes pale in comparison to what they have done over the ages. It is the Inner Circle of the Camarilla I speak of. I have never met one of them, and I pray the same luck finds you as well."

—Feralastus Dire, clan Nosferatu

In *Dark Sovereigns*, the upcoming expansion for *Vampire: The Eternal Struggle™* by Wizards of the Coast, the introduction of a new political station is made—one which supersedes the authority of even the mighty Justicars. This station is that of the Inner Circle of the Camarilla, the seven vampires who hold reign over the Camarilla. Each clan of the Camarilla has a representative on this all-powerful council. It essentially acts as a governing body for the Camarilla, protecting the Six Traditions and monitoring the sanctity of the Masquerade. The Justicars answer to this council; they act as an extension of the Inner Circle in handing out Camarilla justice, but they still answer to the Inner Circle.

THE INNER CIRCLE IN V:TES

In V:TES, the Inner Circle vampires represent the most powerful vampires a Methuselah can control; they come into play with an 11 blood capacity. These vampires could almost be considered Methuselaha themselves. Still, the Inner Circle of the Camarilla is not above manipulation; but only those Methuselaha who

are the most clever and cunning even attempt to wield influence over these creatures. The prize to the Methuselah who can control a member of the Inner Circle, however, is too weighty to ignore. In any struggle, it could mean the difference between victory and defeat.

With respect to game mechanics, the Inner Circle vampires have some special abilities. First, they have four votes during any political action. This is a tremendous amount of influence for a single vampire to command; when an Inner Circle vampire uses a political action card to bring something up for a vote, she wields five votes in a single direction—and that's before any potential action-modifying cards that could make the vote disparity even higher. If you like political actions, check out the Inner Circle.

Second, every single Inner Circle vampire bleeds at +2. This makes their base bleed for the standard game at 3. No other vampire in the game allows such a high base bleed, and only Pulse of the Canaille allows for a permanent comparison. Add a well-placed bleed modifier like Bonding or Conditioning to these vampires and watch the pool loss rack up. If you play with the V:TES bleed variants, an Inner Circle vam-

pire will bleed at 8 blood without any action modifier cards (base 6 with a +2 bleed). This is an incredible amount of bleeding in one not-so-small package.

Finally, the many disciplines of an Inner Circle vampire allow for easy crossover into other clan-oriented decks. They have superior level disciplines in all of their respective clan disciplines, and they know at least two other disciplines. This might lead to some unusual clan combinations, but the payoff could prove to be well worth it. Some of the Inner Circle vampires also have only the base level of mastery in a discipline, so a well-placed skill card will increase their already-high blood capacity.

THE INNER CIRCLE THEMSELVES

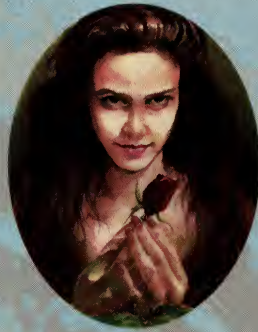
These vampires could easily be considered the most powerful creatures in existence, short of the Antediluvians. They have expended great energies to reach their positions of power, and they will not be removed from them without taking a few other Cainites with them. Their stories virtually reflect history itself. Below are a few selected profiles of these powerful Cainites.



NAME: Gwendolyn, Inner Circle of the Camarilla
CLAN: Brujah
SUPERIOR DISCIPLINES: Celerity, Potence, Presence, Fortitude
DISCIPLINES: Thaumaturgy, Auspex
SPECIAL ABILITIES: +2 bleed.
HISTORY: Gwendolyn was born Gwendolyn St. Tremaine during what mortals call the Dark Ages, the sixth century A.D., in what is now known as France. Gwendolyn's life was one of rebellion against the strict caste society she grew up in. She sought education and liberation for all people when a woman's place was one of ignorance and servitude. The local serfdom at first thought the girl was insane or possessed, but eventually some started to see the wisdom in her words. Eventually, her rebellious nature got the best of her, when the local Baron called her a heretic and a witch; the Baron's minions burned her at the stake.

At least the Baron thought Gwendolyn was burned at the stake. The night before she was to be put to the torch, she was visited by a woman with a powerful presence. The woman told Gwendolyn that her destiny was not to be burned at the stake, but to put the oppressors of freedom to their own stakes. Gwendolyn agreed with everything this woman stood for, but she could not help feel the draw of servitude the woman exuded. She revealed herself as Triole, the eldest of a vampiric clan known as the Brujah; she then took her and made Gwendolyn her child.

Gwendolyn looks back on that evening as the end of her personal freedom. She sees her Embrace as resigning herself to everything she has always stood against. Of all the Inner Circle, Gwendolyn is the most vehement in protecting the rights of Domain as they apply to all vampires. She secretly works against many of the mandates she views as unfair that the Inner Circle hands down to the Camarilla masses. She longs for the day when Triole rises so that she can take her revenge upon he...even if it marks Gehenna.



NAME: Alexandra, Inner Circle of the Camarilla
CLAN: Toreador
SUPERIOR DISCIPLINES: Auspex, Celerity, Presence, Animalism
DISCIPLINES: Dominate
SPECIAL ABILITIES: Once during your turn, Alexandra may tap or untap another ready Toreador; +2 bleed.
HISTORY: Alexandra was the daughter of a captured slave in Ancient Rome. Born into servitude, Alexandra witnessed the tyranny of Emperor Nero first-hand.

After the fall of Nero in 68 A.D. and the brief reign of Galba in 69 A.D., Rome descended into anarchy. In the northern territories, Vitellius, leader of the northern troops, declared himself Emperor; in Rome, Otho, the husband of Nero's jealous ex-wife Poppaea, contested his claim. Meanwhile, Vespasian seized power in the west and maneuvered to overthrow both of them.

As Alexandra came of age, she also began her rise to power. Her beauty attracted the admiration and interest of wealthy patrons, and she turned this to her benefit. Her grace attracted the interest of the noble class, her charm enchanted the men who served Emperor Otho, and her demure demeanor enraptured their ruler, catapulting Alexandra from servitude to a life of luxury.

Their tryst was well-hidden, but the Emperor was a better lover than a ruler. Vespasian destroyed both Otho and Vitellius. It was at this time that she was approached by a beggar who offered her an escape from the political turmoil. Not one to look down on good fortune, Alexandra accepted. Once away from the influence of the Empire, the beggar revealed himself to be the Toreador Antediluvian, a creature of indescribable beauty and power. Alexandra fell in love and asked to be at his side forever. Some say her request is the origin of an old saying: "Be careful what you ask for... you may get it."

Over the ages, she has proven herself to be as cunning as she is beautiful. Her political skills rival that of any Ventruue, while her beauty can command the obeisance of her fellow Toreador...or give them the power to attain further heights.



NAME: Harrod, Inner Circle of the Camarilla
CLAN: Nosferatu
SUPERIOR DISCIPLINES: Animalism, Obfuscate, Potence, Celerity
DISCIPLINES: Auspex, Presence
SPECIAL ABILITIES: During your untap phase, you may look at one card in your prey's inactive region; +2 bleed.
HISTORY: The elder Nosferatu known as Harrod was born as Antipater, the progenitor of the rulers known as Herod in Judea. He was appointed governor of Judea, Samaria, and Galilee by Julius Caesar in about 47 B.C. He served in this capacity until his "death" a few years later. His "death" was actually Harrod's attempt to cover his Embrace by a Nosferatu. Nosferatu himself embraced him in preparation for what he called "the lessons of your unlife." Antipater would watch the atrocities committed by his son, Herod the Great, as he put to death all children in Bethlehem, and his grandson, Herod Antipas, as he beheaded John the Baptist.

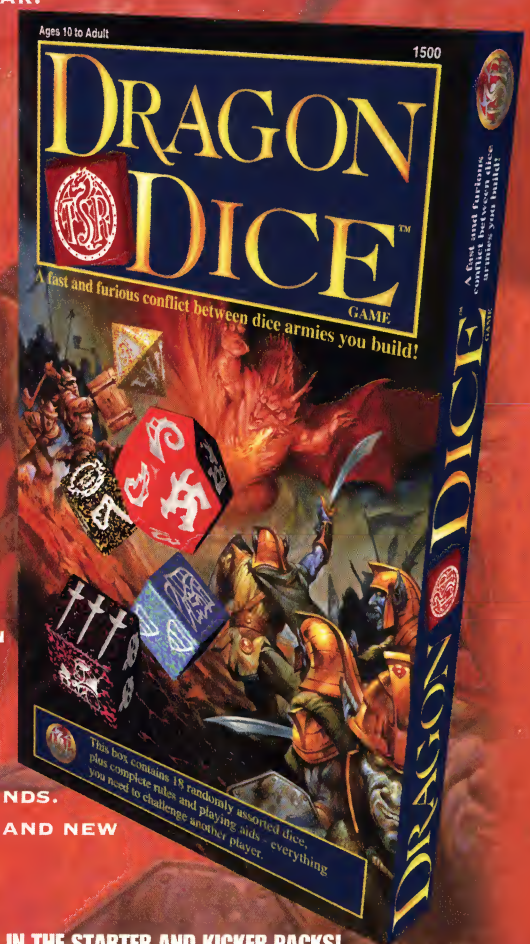
After the beheading of John the Baptist, he changed his name to Harrod so that he would never forget what his own children had done to humanity. Doomed to an eternity of hideous appearance, he watched others and tried to learn from their mistakes. Harrod is perhaps one of the few vampires to have witnessed the formative meetings of the Camarilla and the Sabbat without his presence being known to either party. Harrod takes all the information he finds and uses it to the benefit of humanity whenever he can, but his appearance and his ties to what he calls "damnation" prevent him from taking direct action.

Harrod serves reluctantly as the Nosferatu representative to the Inner Circle, but it gives him the best possible vantage point from which to watch his and his clan's enemies. Harrod hopes to be able to predict the coming of Gehenna (something he strongly believes in) and prepare himself, as well as his clan, for the ensuing battle for survival. Harrod has pledged to never let what his mortal children did happen to his vampiric children.

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Dear Mr. Garfield

compiled by Allen Varney

Since the release of **Magic: The Gathering**, **Wizards of the Coast** and **Magic** creator Richard Garfield have received mail from people who love the game. **Magic** cards have inspired players to seek the cards' source material: fantasy novels, folklore, and the mythology of their native land. Many letters, especially those from young players, show how **Magic** has fired their imaginations and has helped promote creativity and a sense of life's possibilities. See for yourself:

Dear Mr. Garfield;

My name is Derik. I am a frequent buyer of Magic, why just yesterday I bought five eight-packs of Fallen Empires. I own a 143 Fallen Empires cards. I am writing to tell you about an idea for a card. I call it Elemental Storm. It's like Elemental Blast only it stops all the cards that are not the same color as it for two rounds. And one more thing, what's the most powerful card?

Derik Masepont
Hammond, IN

To whom it may concern,

I have a few ideas for you about cards that you may or may not want to use. First you do not have many elves, you should expound on them by maybe giving them a Elven King or Queen, they could give elves forestwalk and +1/+1 like a Goblin King gives goblins. Then maybe an elven city that would give all elves +0/+2 and for attack a treetop fortress. If a lot of this is based on D&D great!! Anyway you could also have Elvish Orbs like healing orb, fire orb, water orb, forest orb (these would have to be artifacts). Now the second subject Dragons, the Shivan is great but it is a little weak 5/5; make one stronger (besides elder dragons, they are way too expensive) because right now an Aladdin's Ring and a Prodigal Sorcer can kill it. I was also thinking about a dragon hatchery (kind of like the Hive but more expensive), the way this would work is like this: it can produce 1 egg a turn these eggs are like the (rookh?) rook? egg if it dies 4/4 flying creature comes in. If does not after 2 turns egg turns into Dragon Welp, then depending on how much mana its caster spends it turns into a dragon after 1 turn (thing about mana is for the type of dragon it becomes, the more mana spent the better the dragon.) I have also noticed that if you play with a red deck there is no way to get rid of enchantments, could you fix this? Have you thought about making a new color like Orange or Yellow? You could make Deserts as the land! Oh hold on, o.k., what about a sky sanctuary for Dragons like a lair in a cloud-capped mountain! Another thing about elves how 'bout a Elven

wizard?? I think that's all for now. Oh, if you make anything out of these ideas please send me a card or two or all of them.

Thanks for listening,
one of the addicted,
Kevin Walsh
Ellicott City, MD

Dear Sir or Madam,

I have played your game. And I must say that I have thoroughly enjoyed it. I have also been interested in the history and the story behind all of the sets, and the history of the actual game itself. And in reading the History of the Antiquities in the Duelist Supplement, it lead me to do something that would have the same result as the History of the Antiquities. I have written a History of the Legends.

I have enclosed this story. It may not be exactly what you would have had in mind for such a thing as this, but it was the best I could do. I had to add a few things at my own will, but I am greatly pleased with the final product. You may do what you like with it, just please, please, please, please, don't sue me. I'm only thirteen years old, I can't afford it.

Dominique Lammsies
Milwaukie, OR

Dear sir,

Would you please make my card. And send me two copies.

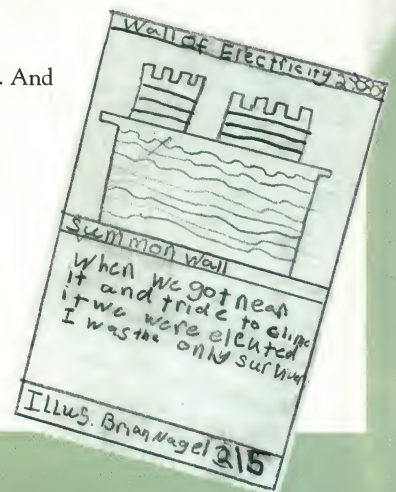
Brian D. Nagel
Excelsior, MN

Wall of Electricity 2**
Summon Wall

When we got near it and tride to
clime it we were eleted.

I was the only survivor.

Illus. Brian Nagel 2/5



825 Blair
Hammond
March 3

Dear Mr. Garfield

My name is Iain Gilbert. I am 15 years old and have been playing "Magic The Gathering" for about 8 months. I was introduced to it by a friend. For my birthday another friend gave me the Magic novel, "Arena." I enjoyed the book very much and shortly after reading it I thought of an idea for a game using most, if not all, of the Magic cards that have been issued. The game is based on the fact that there are 5 colors in the game, Purple, Orange, Brown, Gray, and Turquoise. The players, represented by "fighters" of the appropriate color duel against the other fighters for the chance to become a plain walker. The fighters are *1/20 creatures (the star is a role on a 1d20) and the arena is represented by a pentagonal board with a large circle in the middle. Creatures can be cast only into the squares next to the fighter. I hope this letter is enough to interest you. If you would like to hear more, please respond to this letter. If not it would be nice to hear from you any way.

Yours hopefully,
Iain Gilbert
Ambler, PA

Whoever it may concern:

Magic is the best game I have ever ran into, unlike Pogs. Magic is fun, challenging, and a brain teaser.

I would like to know if you could make the card that I made and inserted in the invalope a real card and send me one. If you do and put it in market, make them rare please! You don't have to put in market I would just appreciate it alot if you can make it a real card and give one to me. One more request, is there some club Wizards of the Coast has made and can I be in it?

P.S. Can you send me a starter deck. Thank you.

Eli Gifford
Vancouver, WA

Swamp Monster 8 ♣
Summon Monster
Flying
1 : Regeneration
8 : Kill any one creature.
A shadow covered us, we looked up,
into are death. Eli G.
Illus. Eli Gifford 7/7



Dear Mr. Garfield,

Hi my name's Mike, I'm 13 and I love Magic: TG. You guy's are doing great up there. Well Let me get to the point. Arabian Nights was based on the book. Ever thought of making an expansion out of The Knights of the round table

I was going to make up a whole expansion myself but that was very, very, very hard. I had alot of names but nothing to do with them except a few like a very easy one King Arthur 4/4 cost - WW3 WWt: Put a 1/1 Knight token into play.

It's a lot harder than I thought. Well that's all I have to say. Can you write me back please. If you can't I understand

PS: Tell Melissa and Anson great artwork

Mike O'Connell
Cross Junction, VA

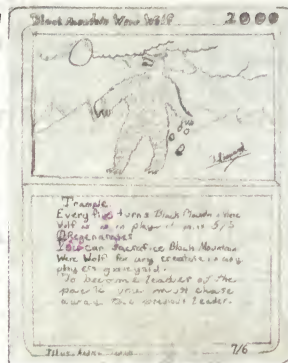
Dear,
Richard Garfield.

I have made designs of Magic Cards. Will you please, you don't have to, give my designs thought about adding them to the collection. If you want to make any changes or if someone else draws it that will be fine. If you use this design please send me one of these cards: Lord of the Pit Force of Nature Laviathon Frankenstien's Monster Shivan Dragon or Bronze Horse. If you have none of those cards in stock that's o.k. Thank you for reading this letter.

Andrew Shepard
Barrington State, RI

[Thirty-five cents for postage taped to letter.]

Black Mountain Were Wolf 2 ♣ ♣ ♣
Trample
Every five turns Black Mountain
Were Wolf is in play it gains 5/3.
1 : Regenerates
You can sacrifice Black Mountain
Were Wolf for any creature in any
players graveyard.
To become leader of the pack you
must chase away the previous leader.
Illus. Andrew Shepard 7/6



Dear Wizards of the Coast,

I am writing to you for a little business offer. I am 13 years old, go to Berkshire Middle School, and I am a compulsive Magic player. I play whenever I have free time and even when I don't! I am the best player at my school, but my brother can usually beat me with some of his many decks. It would bring me great joy if you would allow me to test out new Magic cards to see if they are correct for the game. The advantage in choosing me to test out your new cards is that I am a slightly above average player, not winning any tournaments, but not just starting. The fee for testing these new cards is just being able to keep them. Even if I could not keep these cards it would bring me great joy. If you think I am a total Magic card freak, you are correct and that is why you should use me! I would offer to pay for the cards that I test if needed, it might take a little while because I have just recently blown all my money on Fallen Empires and then turned around and traded them for a totally legal and awesome goblin deck. If you think that my offer is totall ridiculous then please do not leave me on edge for years waiting for a return letter, just write me or call me to tell me so. Thank you for taking the time to read my letter out of the millions that probably come in daily.

Doug Marsh
Southfield, MI

Dear Mr. Garfield:

I like your Magic cards so much that I worked with my Mom to make my own Magic card. Enclosed is a mock-up of the Magic card I designed.

My purpose in sending it to you is to ask if you would consider having one of your artists use my design to create a new Magic Card. I would like it to be a gold legend rather than a color legend, but the lion may be in any pose the artist chooses.

If you can make such a card based on my design, please let me know. And if you do, I don't want any money from it, I would just like to have a free card and credit to me as the source of the design.

Jason Beskin-White (age 9 1/2)
Charlottesville, VA

Margot Lachlan
15 Apple Lane, Peacock
Virginia 22900

The Lion's Roar 5 ♣ ♦ ♠ ♣ *

Summon Legend

Flying, trample, banding, and first strike.

Protection from green, red, black, white, and blue.

Bury any tapped creature.

Power and toughness are equal to the total number of lands in play.

Some people think its roar is bigger than the lion.

Card design suggested by

Jason Beskin-White



Dear Richard Garfield,

I wrote u 3 letters requesting Magic cards and 3 times you responded No, butt I'm begging u please send me a deck of your best cards. That ain't much to ask. Please Please Please Please Please Please Please Please Please Please Please Please Please!!!!

Peter Bauccio
Seaford, NY

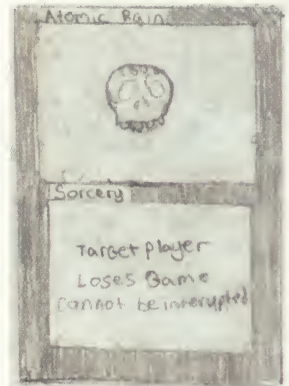
Dear Wizards of the Coast,

I am a big fan of your card game "MAGIC" The Gathering.

I have enclosed a sketch of a card that I would like you to publish.

The card is a black sorcery card called "Atomic Rain" when used it would make the target player lose the game it cannot be interrupted. It would cost 5 black mana and 5 colorless to cast and I would like you to publish 100 cards if you would. If you do not publish it would you please print me one and send it to me

thanks
a big fan
Pete Robertson
Cedar City, UT



Dear Mr. Garfield,

First of all, I want to wish you the best health for you and your family, and to introduce myself:

I am a 20 years old student-worker on computer sciences, and a Magic fan. I began buying Magic about Agoust 1994, and from that day to today I collect and play Magic with my friends. It's difficult to find Magic here in Mexico, and in last days (because of the great economic crisis) quite expensive. But it is possible to buy 4 or 5 boosters a month, and it is very gratificant to do so.

I get in contact with Magic in Mexico City, where there are two stores that expends it, so I brought it to my live place (about 400 miles north of Mexico City) and, almost all the people I teach the game felt in love with it.

Well, the reason that I wrote you is to congratulate you, and to encourage you to keep Magic alive. In all our economic crisis and problems, it is enjoyable to have Magic around. I considered myself a board game player (even I had designed one or two games that actually I play with my friends), and consider that board gaming (including here Magic) is the best hobbie to relax and have hours of fun.

Before saying goodbye I would like to suggest you that in one of your next expansions sets of Magic, you can include a lot of Mexican folklore or history, and not only Mexican but Latinamerican. Maybe a Precolombian American history. It would be easy to imagine some cards. Five of the principal Aztecs gods, could easily fit in the five basic colors, War

(Red), Death (Black), Rain (Blue), Corn (White) and Jaguars (Green). Some creatures can be extracted from historic beings, the eagle-warriors and jaguar-warriors, the terrific sacrifice-priest that never wash his skin from blood, the death-dancers; artifacts like sacrifice altar, Aztec calendar, etc.; lands: imagine yourself ruling the Seven Cities of Gold, or "El Dorado."

I think that in some place, and in some time of Dominia's this "human tales" must happen. And it would be enjoyable to play them. I would be glad to send you many other ideas of it if you ask me.

I wish you really read this.

Wishing you the best luck, that you deserve.

Javier Martinez Huerta
Aguascalientes, Mexico

Richard Garfield welcomes letters from **Magic** players of all ages. Please address your correspondence to:

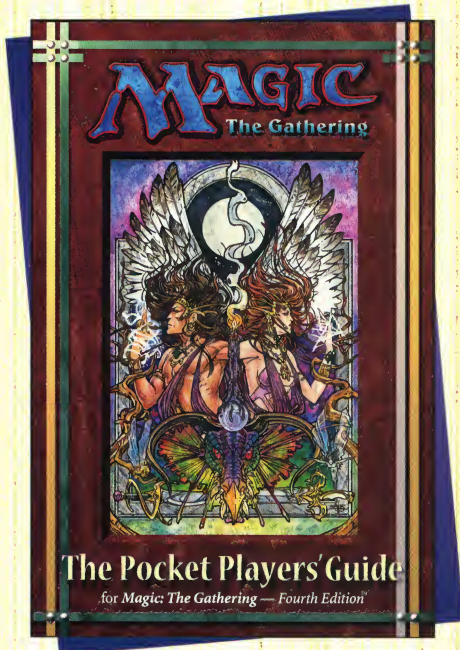
Wizards of the Coast
P.O. Box 707
Renton, WA 98057-0707

Richard will sign a few cards; be sure to include a self-addressed stamped envelope. Due to the high volume of mail, responses may take a while, so please be patient!

Handwritten notes on the bottom of the page:
 Please send me
 you are going to
 you publish it
 59 Thank

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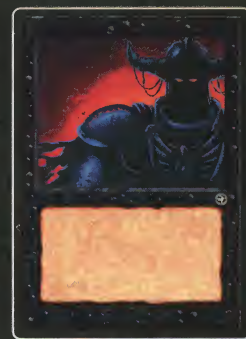
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HOMELANDS

Dazzling "Magic: The Gathering™ I" Sparks Worldwide Celebration

Mark your calendars now for the **Magic** event of the year! "Magic: The Gathering™ I" will celebrate the release of *Homelands™*, the newest expansion set for **Magic: The Gathering**. Set for October 14, the celebration in New York City will showcase the international appeal of **Magic**. Later in October, Wizards of the Coast will herald the release of *Homelands* at trade shows in Essen, Germany, and Lucca, Italy. **Magic: The Gathering** and *Homelands* have all been translated into German, French, Spanish, Italian, and Portuguese for players around the world.

Homelands, the first standard **Magic** expansion set for **Magic** since *Fallen Empires™*, is the eighth expansion of **Magic: The Gathering**. The limited edition set features more than one hundred different cards and will be sold in booster packs of eight cards. The story behind *Homelands* is intensely rich, set in a world that has been hidden away for centuries. Locked away like a ship in a bottle, a powerful wizard kept *Homelands* safe from planeswalkers and untouched by outside influences. When the wizard died, the spell broke, freeing the entry to *Homelands*.



There's only one word to describe the events planned for October 14 and that is **Magic**! The event will feature two 128-person *Homelands* Swiss-style tournaments with each participant using a *Fourth Edition* starter deck and three *Homelands* boosters. Or players can pit their skills and decks against international **Magic** champions and Wizards of the Coast game designers and experts in one-on-one duels. Game designers, artists, comic creators, and book authors will all be there to talk with fans and sign autographs. And for players old and new,

Backgrounds and illustration by Christopher Rush

there will be game-play seminars, games demonstrations, and panels to discuss many of the finer aspects of playing. Free tickets will be available from local retailers in New York.

Set to debut with *Homelands* in October are several brand-new ways for fans to immerse themselves in the wonderful world of **Magic**. Acclaim Comics will release a prestige format comic book about *Homelands*, HarperPrism will release a new **Magic: The Gathering** book, and in the U.K., Boxtree will introduce the U.K. versions of the first two **Magic: The Gathering** novels: *Arena* by William R. Forstchen and *Whispering Woods* by Clayton Emery.



The new trade paperback from Acclaim Comics will reveal the secrets of *Homelands* in a 64-page deluxe edition. Included in the book is a 44-page graphic novel that tells the story of *Homelands*, plus an in-depth look at the world of *Homelands* cards and the tales they tell. It's written by Dan Chichester, with art by Rebecca Gray, and cover art by Greg and Tim Hildebrant.

We will also present the latest book from HarperPrism based on **Magic: The Gathering**. In *The Prodigal Sorcerer*, author Mark Sumner reveals the story of an unsuspecting mage who is called upon to end a centuries-old conflict. At 320 pages it is a complete immersion in the world of Dominia where magic alone cannot heal the wounds of war.

We've worked hard at Wizards of the Coast to keep the game of **Magic** ever exciting with new art and new cards in expansion sets like *Homelands*. Wherever you are, as long as you love and play the game, you are all part of the international phenomenon that is **Magic**. We invite you, in the spirit of the game, to join us in celebrating the international release of *Homelands* on October 14. We look forward to seeing you there.

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Illustration by Pete Venters

middle earth™

THE WIZARDS

“They first appeared in Middle-earth about the year 1000 of the Third Age, but for long they went about in simple guise, as it were of Men already old in years but hale in body, travellers and wanderers, gaining knowledge of Middle-earth and all that dwelt therein, but revealing to none their powers and purposes.”

—“The Istari”
Unfinished Tales, p. 405



Middle-earth: The Wizards™ is ICE's simple, elegant, and intriguing card game for one to five players set in Tolkien's epic fantasy world. Players design their own unique decks and compete in a fierce struggle against the forces of Sauron, the Evil One. Each plays one of the five “Istari”(Wizards) sent by the Valar to right the Balance of Things in Middle-earth:

- Gandalf the Grey**, servant of Manwë, the Lord of the Sky and King of the Valar;
- Saruman the White**, servant of Aulë the Smith and Father of the Dwarves;
- Radagast the Brown**, servant of Yavanna, the Mistress of Growing Things;
- Alatar the Blue**, servant of Oromë, the Hunter; and
- Pallando the Deep-blue** Istar, servant of Mandos, the Lord of Doom.

In *Middle-earth: The Wizards™* your Istar influences characters, who form companies and fellowships and journey afar to gather “resources”—including allies, factions, artifacts, and lore—all in an effort to strengthen the cause against Darkness. Their daunting mission involves avoiding a host of “hazards,” including strange enchantments and environments, foul beasts, terrible monsters, and the fell minions of the Lord of the Rings. The struggle requires a constant balance of power and secrecy, strength and stealth, and speed and restraint. After all, the lure of the land and the senses and the risk of “self-corruption” present powerful dangers to the Istari's noble crusade.

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Card Graphics by Derek Carbonneau.

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TALKING WITH Mark Tedin

by Jenny Scott & Amy Weber

Mark Tedin has left town. He's decided to get his driver's license in his small home town of Sitka (pop. 8,588) in southeast Alaska, where he won't have to wait two months for an appointment the way you do in Seattle, where he now lives. That he has gone would not in itself be newsworthy, but the problem is that he's done it without finishing the cover for this issue of *The Duelist*. The managing editor and art director seem exasperated but not all that surprised; it seems Mark has done this sort of thing before.

For several months, in addition to his busy freelance illustration career, Mark has been employed by *Wizards of the Coast* as a staff illustrator for *The Duelist*. Amy Weber, the magazine's art director, boasts that he does the work of three other people and that it's always beautiful and technically perfect. (Mark does his artwork quickly, too: his **Magic** pieces only take him from two to six hours to paint.) But he is a free-spirited young man who will probably never be able to cram his natural tendencies toward exploration and distraction into an eight-hour workday. And so he and Amy have an unspoken understanding whereby he's given a lot of freedom in exchange for his solid, speedy work.

Flash back to the day of the interview, where we meet Mark in a favorite Seattle café, B&O Espresso, in the hip Capitol Hill neighborhood. The dim light of art deco lamps barely illuminates the retro decor, and quiet classical music occasionally wafts through the fans in the high-ceilinged room. As he speaks with us, drinking latté after latté while we eat lunch, his gaze drifts often to the street outside and the colorful menagerie of the neighborhood's arty residents.

A tall man with a boyish face and a frequent grin, Mark Tedin (pronounced teh-DEEN), 27, speaks throughout the interview alternately like a scholar and a muppet. One minute he's all philosophy and the next he's singing a tune from *The Wizard of Oz*. He says he did well in school—he'd finish his tests as quickly as possible and then turn them over to sketch on the backs. After earning an undergraduate art degree at Gonzaga University in Spokane, Washington, Mark continued his education at Washington University in St. Louis, where he earned his Master of Fine Arts degree. He spent his junior year studying abroad in Florence, Italy, and "absorbing as much as possible." The year was a meaningful one for Mark, who jokes, "Next time I go to Europe, I can just skip the churches and the art museums because I saw them all."

He credits NASA and his brother Christopher with getting him started as an artist. "Like many kids in the mid-early seventies," he says, "I wanted to be an astronaut. When I was nine, some great teacher gave me a bunch of NASA photos of the Apollo views, and I remember being so impressed by them that I drew them all the time." He began drawing spaceships everywhere, and though he eventually expanded his range to include salamanders, *Star Wars*' Chewbacca, and other subjects, a look through Mark's sketchbook reveals that spaceships are still a favorite. Despite his professional art career and his advanced degree, he's still a kid at heart.

Amy: So instead of being at your studio, we're at the B&O. What do you do in this place? I know you come here a lot.

Mark: I like it because I can sit down and completely focus on my work without any distractions besides the distractions I bring with me, like other people. I can occasionally look up and see something happening out in the street, or just listen to music and drink coffee and go to town.

I enjoy doing sketch work, and it's always fun to do it in a café because you don't have to be serious. Whenever I do something really complex and final, I'll try to work in my studio, which is always a, um, challenge.

'I'M TRYING TO GET INTO A BETTER RELATIONSHIP WITH MY DISTRACTIONS.'



Jenny: Why?

Mark: Well, because all my distractions are there, and I am having a hard time dealing—or rather, *not* dealing—with them. I'm trying to get into a better relationship with my distractions. For instance, for the longest time I had my studio in the second room, away from my TV and my radio and everything else, but the problem with that was

that I would always walk to my living room and turn on the TV if I had a break and sit there and waste too much time. So rather than continue to do that I brought my working table into my main room, next to the window where I could watch people, watch TV, and listen to my music, but at the same time I could get more work done because my distractions are there.

Jenny: So you work better with distractions?

Mark: Well, I'm trying to. Otherwise it gets kind of boring. Before I was just facing a blank wall, and now I can look down the street and watch people.

Jenny: I know you've traveled quite a bit in Europe already. If you could travel anywhere, where would it be next?

Mark: I probably would want to go to the Far East because it is so completely removed

PHOTO BY MONICA UHR

from any other experiences I've had. You know, in Europe people can understand you just enough and you can understand them just enough to get around, but in a place like Japan it would be completely, completely mysterious and confusing. Disorienting. That's half the fun.

Amy: You're doing some work for *Shadowfist* [a trading card game from Daedalus Games], right? Did you let any of that interest influence your work?

Mark: Yeah, but the stuff I did for *Shadowfist*, aside from one cover for the game, was mostly science-fiction. I didn't do a lot of the Oriental design work because artists like Brian Snöddy have a handle on it. I did some pictures for a game called *Legend of the Five Rings* [a trading card game by Alderac Entertainment], and I had to do a lot of research on Japanese feudal costume design.

Amy: Do you usually do research for your work?

Mark: Yeah. I don't use a lot of reference directly. There have only been a handful of times when I've used photo reference as a basis for a piece of art, but in cases like *Shadowfist* and *Legend of the Five Rings* it would be an insult not to do some sort of background research on the culture. You can always tell if someone is doing a take on your culture. Like for instance, a lot of people have a view of America as this Wild West, where everybody talks in cowboy lingo. And I find that kind of amusing, but at the same time it really is too bad.

I CONSIDER MYSELF A REAL OPTIMIST ABOUT PEOPLE, ABOUT THE UNIVERSE IN GENERAL.'



Amy: I've seen your mounds of sketchbooks. You're a very prolific sketcher.

Mark: Seems lately that I've done a lot less undirected sketching.... I kind of want to get back into doing sketches for myself because that's what fuels you creatively. Everything else sort of springs from that. I'm trying to make my fantasy work my second job and get back to doing things like my four-foot studio paintings, work that's not really for any specific project. It's kind of hard because more projects keep popping up, and I say yes to a lot of them because they always sound so interesting.

Amy: So if you could do anything in the world—your dream project right now—what would it be, whether it be something for yourself or something for someone else?

Mark: Well, I've always been interested in doing design or creative work for movies or for television. Science-fiction projects, things like that. I think that was the basis for why I was interested in my drawing to begin with. My brother Christopher [also an artist] and I would do these fantasy renditions of these nonexistent movie projects, and we've always had a fantasy of working in Hollywood, doing design work for the movies.

Jenny: So you and your brother had these imaginary projects?

Mark: Yeah, Chris and I would take apart model airplanes and build spaceships from cardboard and pieces of models. We'd light them, prop them up, and make little movie scripts. They were complete with storyboards...although we never got anywhere with them because of course we didn't have actors or even a camera [laughs], but it was a good experience, still.

Anson [Maddocks, another Magic artist] and I would do the same thing later, when we actually had access to video cameras. We made our own little movies for English class projects. We'd go completely overboard on them and make these science-fiction grandiose epics...



YOU HAVE TO KEEP THE SPONTANEITY, OTHERWISE YOU GET BORED WITH YOUR WORK. THAT SPONTANEITY IS PROBABLY THE ONLY REASON THAT I DO ART.'

Jenny: So what's your favorite sci-fi movie?

Mark: Well, *Star Wars* for sure. Although if I saw *Star Wars* today, I don't think that I would be as impressed; it really takes a lot to impress me anymore as far as movies these days. My most recent favorite one was of course *Akira* because *Akira* was a movie that threw out so many conventions and drew from so many sources...that it...made a really enjoyable feast for the eyes and soul...Aw, forget soul—ha! It was just an enjoyable movie, okay?

Jenny: Do you like animation?

Mark: Yeah, but again, it really takes a lot to impress me, and I can always spot when something hasn't been worked on very much. Japanese animation is cool because they approach animation from a completely different angle than Americans or even Europeans do. In Japan, animation and comics are not just considered things for kids. They're often taken really seriously. A lot of effort and imagination goes into them.

Jenny: Have you worked on comic books before?

Mark: No. I don't think I could pull anything off that anyone would take notice of right away because the market is just so saturated right now. But comics definitely influenced my drawing style—I'm really linear, and I do a lot of cross-hatching, although over the past couple of years, my drawing style has gotten more impressionistic. My drawing and painting style is a lot

TOP: LORD OF THE PIT, FROM MAGIC: THE GATHERING (WIZARDS OF THE COAST)
BOTTOM: ASHNOD'S TRANSMOGRANT, FROM MAGIC: THE GATHERING—ANTIQUITIES (WIZARDS OF THE COAST)

looser than it used to be. I used to be a real photorealist, but now I don't think that I have the patience or the desire to mull over something so that it looks absolutely real because that can get really lifeless. You have to keep the spontaneity, otherwise you get bored with your work. That spontaneity is probably the only reason that I do art. It's always fun to do something that surprises yourself. I get a little charge from that.

Jenny: Is it often like that when you're working? I mean, do you feel like you're creating the work yourself, or is it more like a discovery process?

'EVERYBODY'S GOT ARCHETYPAL CHARACTERS IN THEMSELVES. I JUST LIKE TO PUT THEM ON PAPER, THAT'S ALL.'

Mark: Yeah, a discovery process. I love stuff that seems like it comes from nowhere, as if somebody else had done it, because it takes you by surprise and you get enthused because...because you're sort of surprised by your own capabilities, because you realize that you have more depth than you thought you did. When you do something that's new or unusual for you, it encourages you to keep exploring, which I think is the basis for art.

Jenny: Do you ever find something that is really scary? I would think that if you just let yourself continue to be surprised by your own psyche, eventually you might draw something that made you think, "Oh god, where did that come from?"

Mark: No, no, nothing really shocks me much anymore. I mean, Lord of the Pit, he's scary, but he's just a drawing. A lot of people claim that artists do things that are dark or evil that are really no big deal. I mean someone had to come up with Darth Vader, and I don't see kids dressing up in black and waving light sabers and seriously professing the dark side of the Force. Darth Vader is an archetype. Everybody's got archetypal characters in themselves. I just like to put them on paper, that's all.

Jenny: [Laughing] They're probably safer there anyway.

Mark: Right. I mean, if I didn't make drawings of monsters and creatures and whatever, I probably wouldn't be as sane as I am right now. Just because someone puts something negative on paper doesn't necessarily mean that their personality is negative. I consider myself a real optimist about people, about the universe in general. I don't really believe in the supernatural in my day-to-day existence, but I like to create imaginary things because life's more fun that way. I'm sure Brothers Grimm and Hieronymous Bosch would agree with me. People like C.S. Lewis, Bosch, and J. R. R. Tolkien were all devout Christians, for instance, but they didn't feel that they had to be limited by their viewpoints when they were expressing something. Archetypes are just *expressions*. They're not the modus operandi of an artist in general. Often an artist's work has nothing to do with what's going on in their real life—it's just entertainment.

Jenny: Would you like to illustrate books? All the artists we've talked to seem to want to do children's books.



Mark: Actually I did a children's book when I was in high school. I illustrated this one about this kid who moved to a new home. I made about twenty illustrations for the thing, and when I turned it in, I added on this other picture of this...[Chuckles] Okay, the last picture was a picture of this tree and this kid and his brother, and they were sitting and watching the sun set, and that was it. So I turned in this extra one—'cause that's just the way I am. [Laughs] It was a picture of this huge creature swooping down on the children—just for the hell of it, just because it was such a sweet and saccharine ending.

Amy: [Laughing] So Mark may want to do children's books, but will he ever get to?

Mark: I guess the answer to your original question is yes, I would like to, but I would really have to enjoy the story. I like doing projects that are sort of self-directed. I



TOP: RAPTURE (QUINTESSENTIAL MERCY STUDIO)
 BOTTOM: ZAGOR BEFORE BATTLE, ILLUSTRATION FROM TALISLANTA—SUB-MEN RISING (WIZARDS OF THE COAST)



thought *Dinotopia* by James Gurney was great because he was definitely involved with the story, which was set in this really rich world. I read this one book, *The World of the Dark Crystal*, by Brian Froud, and he really fleshed out the whole world. Basically Jim Henson gave him free reign to use his imagination. Insert Kermit voice here—it is better if I have my puppet.

Jenny: We've been told that you often channel Kermit the Frog...

Mark: And Ernie! [In Ernie muppet voice:] Hey Bert, hey Bert. [Sings:] Rubber ducky, you're the one...! [All laugh]

Amy: Do you have any favorite Magic artists?

Mark: Well, of course I really enjoy Anson's work—but I have been a fan of his since we were in the third grade.

Amy: The oldest living Anson fan.

Mark: Yeah, that's true. He and I have a lot of the same perspective on things because we came from the same environment. I like Harold McNeill's work...I haven't gone through my cards lately...Ron Spencer, Amy Weber.

I like Harold McNeill's sense of design. Ron Spencer's pieces that are twisted and unusual. Quinton Hoover because he has a definite love for things that are linear.

Amy: What are your favorite TV shows?

Mark: Okay, my favorite TV shows right now are *Star Trek Voyager*, *X Files*. Wait, I have to check my Cliff's notes. What do I do in my spare time? I like to go mountain-biking and go to coffee shops and sketch and watch people wander by. Build an occasional model, hang out with Anson and discuss the nature of the universe. Eat all the food at parties, at all those art openings. They always have champagne and fruit and brie. I developed a taste for brie going to art openings.

Amy: So you live right in the city. Do you like having a lot of people around?

Mark: Yeah, it's interesting. It can be a little claustrophobic at times because I grew up in a small town, where you had all this open space with a lot of nature around. But there's something to be said for observing a lot of people, and a lot of interesting people at that. Unfortunately, it's hard to get to know them all. Everybody puts a wall around themselves in the city. What else do I like about Seattle? Oh, I work here! Yeah, there's more work in the city.

Seattle has some of the same elements from where I grew up—the rain, the overcast clouds.... I get really buggy if it gets sunny for more than two weeks. I don't see how people in California can stand living down there. It's way too bright. Also in Seattle you have all

this nature about, which is cool, although I haven't ventured out of the city very much. Maybe I should get a car.

Amy: Have you ever had a car?

Mark: Just in my hometown. I never needed a car when I was at school, and for the past three years I have been able to get away with not having a car.

Amy: So if you were to buy a car, what kind of car would you buy?

Mark: Something that I could park easily, which I can't do up here.

Jenny: When did you move to Seattle anyway?

Mark: That was three years ago, when I was done with grad school at Washington University. Anson called me and said Jesper [Myrfors, former art director for *Wizards of the Coast*] had some projects for *Talisanta* [a roleplaying line now published by Daedalus Games], and eventually *Magic*, so I turned in a couple of samples and it just kind of went on from there.

Seattle was always sort of a hub for traveling to and from southeast Alaska. My sister lives here, and a lot of my friends, people I went to school with. Plus Anson suggested it. It sounded like a good idea at the time, and I said all right. [Grins] I had nothing better to do.



TOP: EARTH TUSKS, ILLUSTRATION FROM *EVERWAY* (WIZARDS OF THE COAST)
 BOTTOM: MIND BOMB, FROM *MAGIC: THE GATHERING—THE DARK* (WIZARDS OF THE COAST)

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WOTC NEWS

DECKMASTER UPDATE

MAGIC: THE GATHERING—HOMELANDS™

Wizards of the Coast is celebrating the release of *Homelands*, the latest 140-card **Magic: The Gathering** expansion, with kickoff events in the U.S. and abroad.

Titled “**Magic: The Gathering I**,” the series of events on Oct. 14 will begin in New York City, NY. *Homelands* is the first simultaneous international **Magic** release. German, Spanish, French, Portuguese, and Italian versions are being launched around the same time as the English version, and there will be *Homelands* events at the Essen Spiel and the Lucca Games Fair.

The U.S. event will be open to the public, and free tickets will be available at selected local retail outlets in New York City. The event will feature:

- Opportunities to challenge international **Magic** champions and **Magic** celebrities like Richard Garfield to duels
- **Magic** card artists and game designer signings
- **Magic** book author signings and readings
- **Magic** comics creator signings
- Game demonstrations and instruction seminars
- Open gaming and trading areas

There will also be two 128-person *Homelands* Swiss-style tournaments (\$10 entry fee). Players will compete with a *Fourth Edition*™ deck and three *Homelands* boosters.

In New York, “**Magic: The Gathering I**” will be taking place at Millennium Broadway (145 West 44th Street).

ICE AGE™ EXPANSION

Work is already underway for the first expansion for **Magic: The Gathering**—*Ice Age*. The yet-to-be-named expansion is designed by the same team that brought you *Ice Age* and will feature approximately one hundred cards. The new set should be available some time next year.

THE PRESTIGE FORMAT HOMELANDS COMIC

Along with the release of the *Homelands* expansion, Acclaim Comics will be debuting Armada's first prestige for

mat comic based on **Magic: The Gathering**—*Homelands*.

The 64-page book is written by D.G. Chichester of *Daredevil* fame, painted by Rebecca Guay (*Black Orchid*), and features a painted cover by Tim and Greg Hildebrandt.

The book is an epic fantasy that spans the universe of Dominia over two centuries. In addition to the story, the book will also contain maps, illustrations, timelines, creator profiles, and tips on game play.

As an added bonus, each issue of *Homelands* will be shrink-wrapped with one of three Uncommon 1 cards from *Homelands* (Apocalypse Chime, Baron Sengir, or Feroz's Ban).

MAGIC: THE GATHERING COMPUTER GAME UPDATE

MicroProse has announced that it is developing the **Magic: The Gathering** PC game for Windows 95, replacing the previously announced MS-DOS version. Because of the switch, the game has been delayed.

“Windows 95 brings many opportunities. It could make **Magic: The Gathering** available on a variety of on-line services because this Windows-based game increases the number of potential on-line services with which we can partner,” said Tony Parks, head of the MicroProse Software Studio.

Development of the game is still progressing. MicroProse is drawing upon the customer feedback they received from the DOS demo version. The game will still offer essentially two games: an on-line game and a stand-alone game.

BOOK PUBLISHING

Who is that guy on the Prodigal Sorcerer card, anyway? Why is he dressed like that? What made him choose to leave the Institute of Arcane Study? In *The Prodigal Sorcerer*, the sixth novel in the **Magic: The Gathering** series, author Mark Sumner explores these and other questions about the mysterious man most players call “Tim.”

Set in the remote valley of Tamingazin, *The Prodigal Sorcerer* follows the adventures of Tagard Tamgold, a human leader determined to bring peace to the three races of the valley. To aid in his effort, Tagard enlists the help of a sorcerer from the Institute of Arcane study, Aligarius Timni. Aligarius plays a key role in helping to forge the peace, but soon discovers the perils of—oops! We'd better not give that part away.

JM
©1995

The Prodigal Sorcerer features a dazzling cover by Dennis Nolan, a color map by **Magic** artist Tom Wänerstrand, and of course a thoroughly enjoyable adventure story, set amidst the conflict and intrigue of the warring peoples of Tamingazin. We're very happy with *The Prodigal Sorcerer*, and we know you will be, too.

In December, walk the planes of Dominia with authors such as Robert Vardeman, Amy Thomson, and Michael A. Stackpole in *Distant Planes*, our second **Magic: The Gathering** anthology.

In this collection of exciting new stories, you'll find baby wizards and Demonic Tutors, Scavenging Ghouls and Ironclaw Orcs. Mystery and adventure await in a world where magical artifacts abound and wizards are as powerful as gods. Discover the sights and sounds of the worlds of Dominia (and don't forget to try the barbecued throat wolf ribs while you're there!).

THE HOMELANDS CARD LIST IS OUT ALREADY?

You might notice that the official card list for *Homelands* (see p. 116) has been released earlier than previous **Magic** card lists. For most players, the release of the list in the magazine will precede the release of the expansion itself. While it is unusual for **Magic** lists to be made available before the release of the card set, we felt it was better to get the information out in this issue than to wait another two months to release it.

The Duelist is always the first place that the complete, official card lists for new **Deckmaster** games and new **Magic** expansions appear. (Abbreviated lists of new releases also appear in *Duelist Companion*, the Duelists' Convocation's monthly newsletter.) Thirty days after its publication in *The Duelist*, the list is released on the Internet and can be obtained by mail. Future issues of *The Duelist* will bring you the official **Magic** card lists as close as possible to the release of the card set.

VAMPIRE: THE ETERNAL STRUGGLE™

The release of **Vampire: The Eternal Struggle**, the unlimited version of **Jyhad**, has been delayed due to production problems. *Dark Sovereigns*, the first expansion set for **V:TES**, has also been delayed. *Darkness Unveiled*, the player's guide for **Vampire: The Eternal Struggle**, is scheduled to be released in December.

NETRUNNER™

The core of the team working on **Netrunner**, the third **Deckmaster** game, has been working off-site at an undisclosed location for several months. Speculation within WotC as to the location of this site is running high, but here's the information on the game we've been able to piece together from cornered members of the

Netrunner team:

There will be two versions of the sixty-card starter decks:

one deck for the 'runner and one for the corporation. There will be fifteen-card booster packs featuring a mix of 'runner and corporation cards.

The cards will feature both computer-generated and hand-painted art. For the most part, scenes from the net are computer-generated, and scenes from the real world are painted. **Netrunner** is scheduled to be released in early 1996.

BATTLETECH™

The **Deckmaster BattleTech**™ game is slowly taking shape. A basic design for the game has been completed and it is currently in playtesting and development. According to Glenn Elliott, project lead, the game will be combat-oriented and play will be at a unit level. The **Deckmaster** game will follow a release pattern similar to the original **BattleTech** game.

BattleTech fans should rest easy; FASA Corp. has been heavily involved with the design of the game and the whole project from the start. Much of the art will be original work from FASA artists. The game is still on target for release next summer.

INTERNATIONAL NEWS

Magic: The Gathering—Homelands is the first **Magic** product to boast a simultaneous international release. The English, French, and German versions of the cards will be released on October 17; Spanish, Portuguese, and Italian will be available in late October to early November. The expansion will be the center of **Magic** activities at several international conventions later this year, including Essen Spiel '95 in Essen, Germany, and the Lucca Games Fair, in Lucca, Italy.

In other international **Magic** news, French-speaking players can expect *Fourth Edition* to be released sometime in September. A translated version of *Legends* will be released in Italian in September, followed by the Italian *Renaissance* set in October. The turn of the year should see German, French, Spanish, and Portuguese translations of **Magic: The Gathering—Ice Age**; the Italian version of *Ice Age* should arrive in April 1996.

We plan to provide international audiences with translations of other WotC games as well, including a German translation of **The Great Dalmuti**, which should be out this winter.



ROLEPLAYING AND TABLE GAMES UPDATE

ROBORALLY™ UPDATE

As you read this, the reprint of **RoboRally**, the game that originally brought **Magic** creator Richard Garfield to Wizards of the Coast, should be in stores. Many things have been improved, including the virtual robot counters and the program and option cards. The reprint also features new one-piece robot miniatures from Ral Partha.

Armed and Dangerous™, the first expansion for **RoboRally**, should be available in mid-November. This expansion features six new boards, twenty-six new option cards, and an *Armed and Dangerous* rulebook and factory floor guide. The expansion also unveils six new board elements and features that will add new twists and more excitement to this award-winning game.

ALTER EGO DESIGN GROUP

Development is underway on the roleplaying game based on **Magic: The Gathering**. Wizards of the Coast has hired four experienced game designers to complete this ambitious undertaking: Tim Beach, Wolfgang Baur, Mike Selinker, and Teeuwynn Woodruff.

Beach, the team leader, is a former TSR game designer who compiled the *Monstrous Manual* accessory, wrote the *Red Steel* campaign set, and contributed to most of the **Advanced Dungeons & Dragons**™ game worlds. Before designing games, Tim completed a Master's degree in history and ran for political office.

Baur, also a former TSR employee, has written for the **AD&D**™ *Al-Qadim*, *Planescape*, and *Birthright* settings. He has also been a magazine editor, a mortgage banker, and a molecular biologist.

Selinker's writing career has been divided: the right half of his brain has created games and puzzles for dozens of magazines, including *Dragon*, *Games*, and *Dungeon*. The dark half of his brain has produced award-winning political reporting, but you don't want to go there.

Woodruff is recognized for her prolific freelance contributions to several companies, such as TSR (including *Van Richten's Guide to the Created*), *White Wolf* (including *Gypsies*), *West End*, and *FASA*. Teeuwynn is the team's feral creative.

The creation of the roleplaying game is going well. The team plans to make

a game that will accommodate a wide range of styles and tastes, with a rules system suitable for any fantasy setting. Current plans call for the release of a campaign setting concurrently with a rules set, sometime in 1996. A firm release date will be announced later this fall, when the writing and production schedules have been determined.

Everway, the new roleplaying game from Wizards of the Coast, has some new releases planned this fall. In September, prominent card manufacturer FPG is scheduled to release the **Everway Companion Collector Cards**, a set of ninety art cards from top artists. The cards were designed under license specifically for **Everway**. The **Everway** team hand-picked the cards from a selection of thousands to find a collection that fit the ancient, world-spanning look of the **Everway** game. The cards represent people and creatures of countless parallel fantasy worlds.

Also coming this fall will be the *Spherewalker Source Cards*, a ninety-card set that portrays some of the strange people and perilous creatures that **Everway** heroes encounter as they travel the spheres.

OTHER NEWS

WOTC CONVENTION APPEARANCES

In the coming months, Wizards of the Coast will be at the following conventions:

- AndCon** (Toledo, OH, Sept. 28-Oct. 1)
- DreamCon** (Everett, WA, Sept. 29-Oct. 1)
- InCon** (Spokane, WA, Oct. 13-Oct. 15)
- Magic: The Gathering I** (New York, NY, Oct. 14)
- Spiel** (Essen, Germany, Oct. 19-Oct. 22)
- National Model & Hobby** (Chicago, IL, Oct. 26-Oct. 29)
- World Fantasy Con** (Baltimore, MD, Oct. 26-Oct. 30)
- RocCon** (Rockford, IL, Nov. 4-Nov. 5)
- Conquest** (Vancouver, BC, Nov. 10-Nov. 12)
- Orycon** (Portland, OR, Nov. 10-Nov. 12)
- PhilCon** (Philadelphia, PA, Nov. 17-Nov. 19)

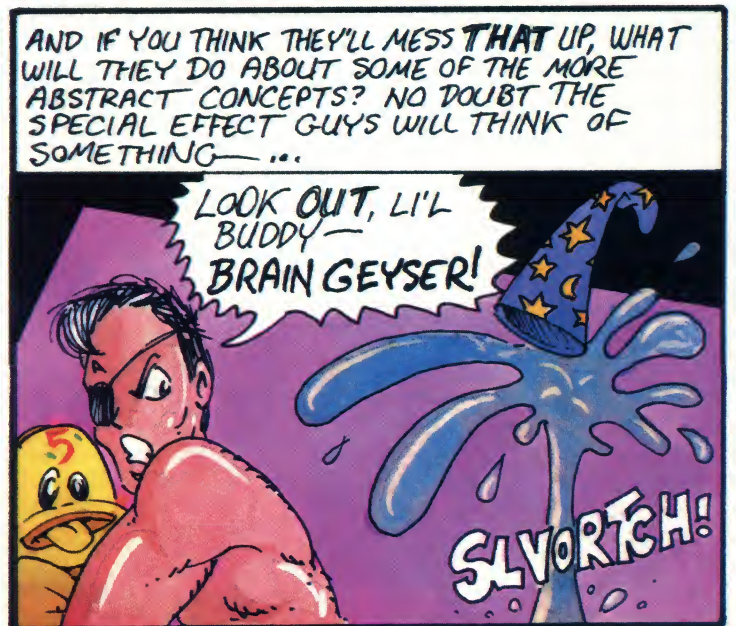
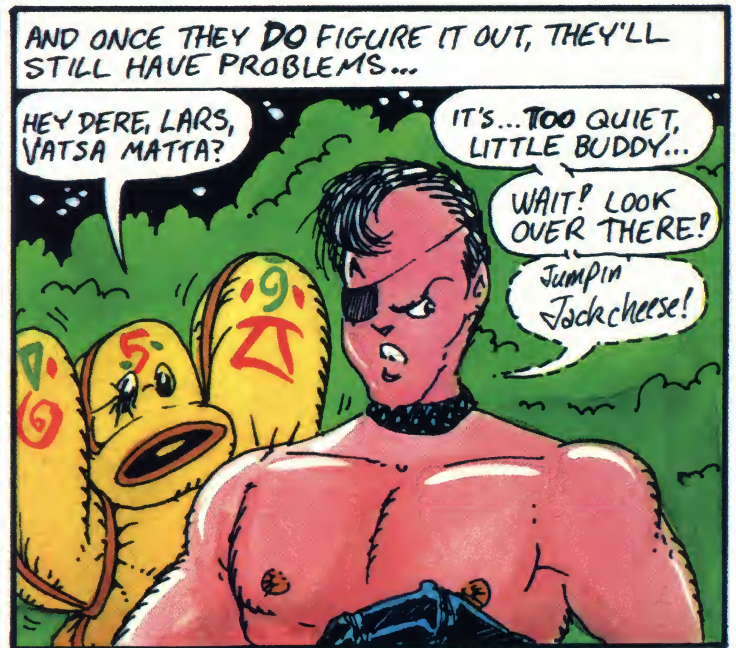
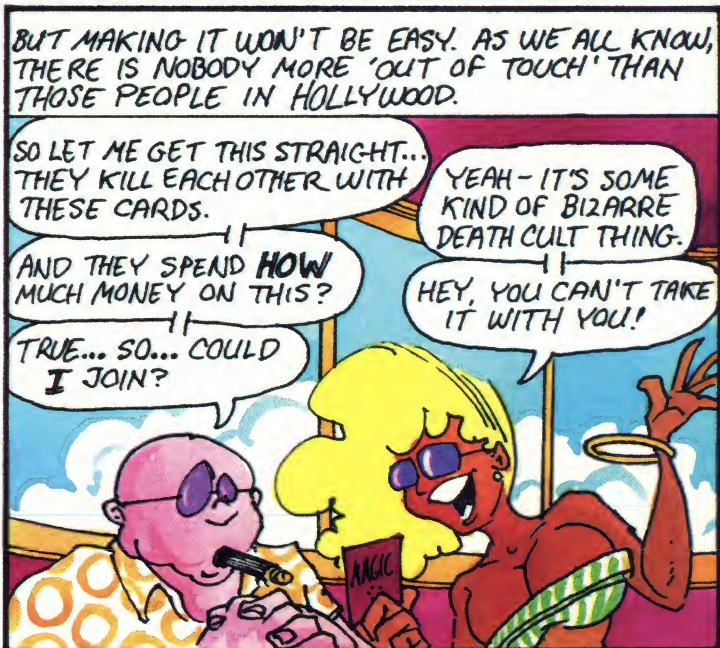
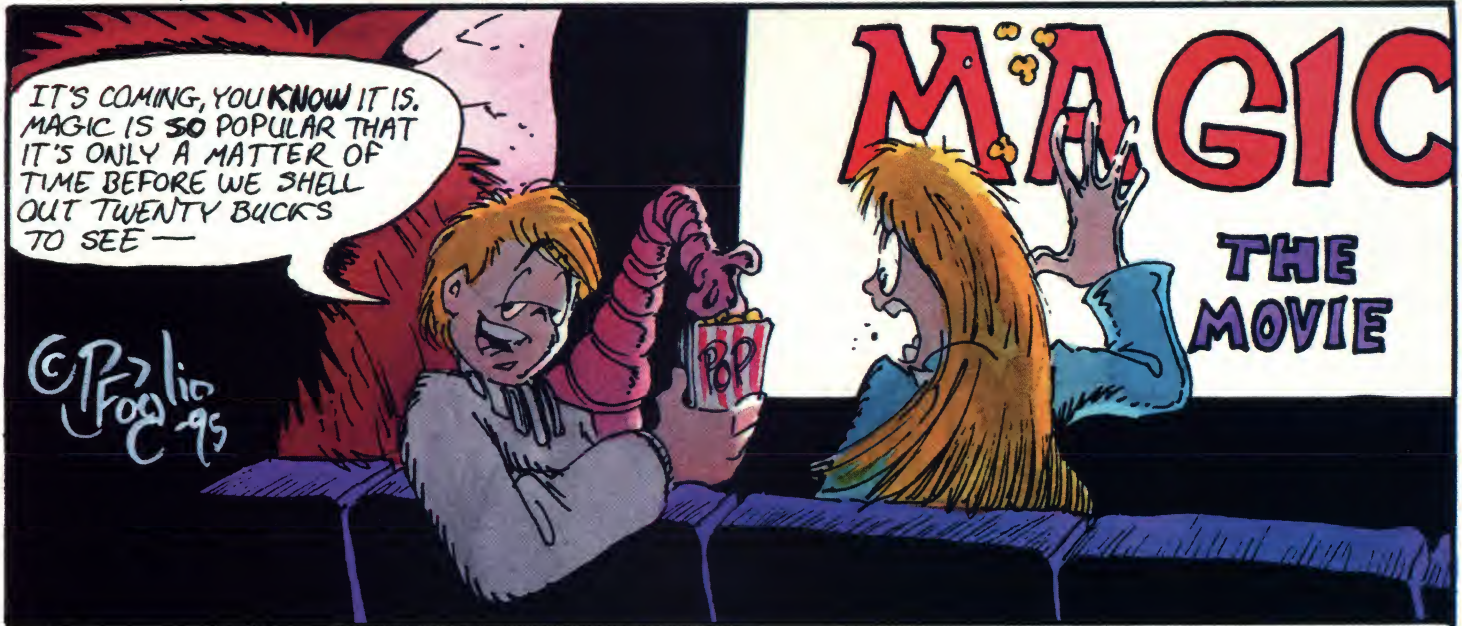
If you're at any of these conventions, look for the Wizards of the Coast booth and stop by!

WOTC PRODUCTS WIN GAMMA AWARDS

Wizards of the Coast recently garnered several awards at the Game Manufacturer's Association annual awards:

- Best Graphic Presentation of a Board Game, 1994:** **RoboRally**
- Best Fantasy or Science Fiction Board Game, 1994:** **RoboRally**
- Best Game Accessory, 1994:** **Magic: The Gathering—Legends**
- Best Professional Gaming Magazine, 1994:** *The Duelist*
(tie with TSR's *Dragon*™)





ON THE PLUS SIDE, CASTING THE LEAD SHOULD BE A SNAP. MACHO ACTORS WILL LOVE THE PART —

LARS?! BUT HOW?! I HAD YOU FIREBALLED, HIT BY LIGHTNING, TRAMPLED BY BOG OTTERS, DANCED ON BY MAMMOTHS, GOOSSED BY GOBLINS, CURSED, DRAINED, STEWED, BREWED AND TATOOED? HOW MANY LIVES DO YOU HAVE LEFT?!



MAYBE ONLY ONE, MAYBE TWO. DO YOU FEEL LUCKY, MONK?

AND, OF COURSE, THERE'S LOTS OF POTENTIAL FOR CHARACTER ACTORS AS ROMANTIC ENTANGLEMENTS OR GOOFY SIDEKICKS...

HEY, LI'L BUDDY, I DON'T SEE WHAT YOUR PROBLEM WITH THE GUOMBAJIT WITCHES IS...



OF COURSE, THERE ARE ELEMENTS OF GAME PLAY THAT'LL BE CHANGED ONSCREEN TO MAKE THE CHARACTERS MORE SYMPATHETIC.

LOOK, LARS, ORCISH CHIROPRACTORS?

WANT US TO BLOCK 'EM FOR YOU?

HEY, THANKS, BUT NO WAY, A HERO'S GOTTA FIGHT HIS OWN BATTLES!



OR HOLLYWOOD MIGHT DECIDE THAT THE GAME ITSELF IS TOO WEIRD, BUT THAT SOME OF THE CHARACTERS HAVE POTENTIAL...

SHE'S AN ANGEL HE'S A TROLL THEY'RE DETECTIVES



OF COURSE, IF YOU FOLLOW THAT TRAIN OF THOUGHT OVER THAT PARTICULAR PRECIPICE, YOU REALIZE THAT THERE ARE OVER A THOUSAND DIFFERENT POTENTIALLY MARKETABLE CHARACTERS?


YOU'RE TUNED TO WOTC, YOUR MAGIC MOVIE CHANNEL. AFTER TODAY'S MIDDAY MOVIE, 'MY VETERAN BODYGUARD', IT'S 'BENALISH HERO FOR HIRE', FOLLOWED AT SIX BY 'TALES OF THE MIRROR UNIVERSE', AND THEN JOIN THOSE WACKY MARTYRS OF KORLIS 'ON THE ROAD TO ICATIA'.



BUT, PROBLEMS ASIDE, THE PAY OFF WILL BE TERRIFIC WHEN THE MOVIE GOES TO VIDEO, IF WE CAN ASSUME THAT THE TARGET AUDIENCE WON'T BE ABLE TO SHAKE IT'S ESTABLISHED BUYING HABITS...

YESSIR, WE GOT THE MAGIC MOVIE IN TODAY. GREAT! I'LL TAKE A HUNDRED OF 'EM!





Lost *in the* Shuffle

*The Musings of
Richard Garfield*

THE NEED FOR GAME CRITIQUE

I love games—I like to design them, watch them, study them, and, of course, I like to play them. Why aren't games as well-recognized a form of entertainment as books or movies?

The term “critique” brings to mind movie reviews you don't agree with, literary reviews which are so highbrow that it takes four years of graduate-level study in literature to understand them, and art reviews which laud pieces you would have mistaken for refuse. Despite the skepticism that the concept arouses, I think a large part of the reason that games have such a low profile in the entertainment industry is a lack of adequate game critique.

Of course, there is no such thing as an absolute measure of a game's quality, any more than there is an objective measure of the worth of a piece of art; under any circumstances, how good a game is will be largely a matter of opinion. However, developing a critical theory is an excellent way to advance interest and productive thought in any area, be it an art or a science. By critical theory I mean a theory or set of theories which attempt to define what is good and what is bad, what works and what doesn't in a particular area.

What has this done for other fields, like art? Sometimes, it can be argued, critical theory restrains development in that field, as the critic becomes the arbiter of quality. However, in any sort of living field, the area being critiqued will outgrow its critical theory, as the creators in that field set out to break or expand those standards.

Without art critics, would we be able to speak of perspective?


Of composition? Of Cubism? The history of art, like the history of most fields with a well-developed body of criticism, is a history of rules-making and rules-breaking.

Critique of games seems much dicier (heh-heh) than critique in most areas of entertainment. For example, a game is usually meant to be played more than once, and most people would agree that it should be reviewed with that in mind. This is not generally the case with movies, books, or plays, for example, though it is for music. Further, games have rules which can be misinterpreted or simply miscommunicated. This can certainly ruin the play experience, but does it ruin the game? To me, this is a little like condemning a movie because of a bad film projector; at the same time, however, it is often difficult to determine where problems with the rules end and flaws in the game as a whole begin.

Game critique is often oversimplified: “If the game is fun, it is good.” Then the problem is determining if the game actually is fun, to which the simple response is: “Well, play it and find out.” Of course, these cursory conclusions about games are true to some extent, but they are a lot less true than most people imagine. Saying a game is good if it is fun is like saying a movie is good if you enjoy it. While this is somewhat true, I know there are many good films that I didn't enjoy until the second viewing, and films that I believe are good which I never enjoyed. On the other hand, I have enjoyed many films that I believe are poor examples of quality filmmaking. Similarly, I have spent hours playing really simple games like Rock, Paper, Scissors and having a blast because the players were good. A good player can have fun with just about any game—an extension of the commonly-held theory that a good gamemaster can make any roleplaying game fun. I have met many game designers that equate their friends' and family's enjoyment of their game with the game's quality. This is like the writer who judges the quality of her book by how much her family likes it: it is a fine starting place for critique, but it doesn't get you very far.

A better option is to get an unbiased set of players to test the game. Their experience of the game may reflect many things other than the game's quality: their failure to interpret the rules correctly, their resistance to new ideas, their dislike for the particular type of game being tested, the dynamics of the playgroup, the poor production quality of the prototype, and so forth. Of course, the chances that the game's quality will be captured in such a test are greatly improved by the quality of the playtesters. Are they experienced enough to concentrate on the world they have been asked to evaluate, or are they going to be distracted by each other or the environment outside the game? Are they familiar with a wide variety of games to which they can draw comparisons? If the game were a car, would they be testing it by driving it in the parking lot or by taking it on the highway? Or off-road? I am convinced that some games have never left the showroom—the playtesters simply got in and said, “Mmmm, comfy...and it smells new, too!”

What games really need are critics—and at their best, playtesters are critics. A game critic is someone who takes games seriously, who knows a wide variety of games, and has practiced analyzing them. I think that for the game industry to really become the peer of the movie or book publishing industries, we need to cultivate our critics. Right now, our critics are sorely under-supported. There are precious few histories of games or standards for game critique—the staples of other critical fields—available for a critic to use. Our critics have to develop their own standards; each starts building from bedrock



rather than using any previously laid foundation. Movies and books have a recorded history, and they have been analyzed and studied. There are classes in our universities devoted to their study. The critic of games hasn't got these advantages.

By game critique I mean more than the game reviews you read in magazines, though these suffer from undernourishment, too. As a consumer, I have been really burned by magazine reviews in the past. I found that the bigger magazines seldom gave a game a negative review; the worst games got tepid reviews, and usually even these came to the conclusion that I should try the game. The negative reviews I did see, usually in small fanzines, tended to be frothing and non-constructive. Time and time again I would shell out my \$20 to \$40, only to wonder why the reviewer hadn't mentioned all the things I discovered that were wrong about the game the first time I played. I actually talked to the editor of a magazine which does game reviews who told me their policy was to do only positive reviews because it excited the players and didn't upset their advertisers. The worst that would happen, he said, was that someone bought a game that wasn't so great. It took me a long time to read a game review with the same critical eye that an experienced employer would use to evaluate a recommendation: "You would be lucky to get Fred to work for you."

A good critical review tells readers and game creators exactly what the reviewer considers to be wrong with the game, how bad it is, and whether it can be fixed. I'd like to see some more hard-but-accurate truths about games printed, some high-profile pans. I'd like to see more criticism to wake up the designers and publishers.

THE LANGUAGE OF CRITIQUE

I struggle when I critique games. I often find my evaluations taking a long time as I try to find what I like and don't like about the game. What I am lacking is an accurate language with which to approach games. This lack of a critical language does more than cost me my ability to communicate my ideas about games; it robs me of my ability to think about and analyze them.

It is this critical capacity that a common language helps to develop. When I say "this game has a bit too much kingmaking for my taste," my friends usually know what I mean, but others often don't. According to the dictionary, a *kingmaker* is "someone with sufficient power to choose a ruler." In my evaluations of games, this term has been appropriated to mean a player whose position makes him or her incapable of winning a game but capable of deciding who does. Many multiplayer games have a lot of kingmaking in them.

Once we have this term, we can ask about how much kingmaking there is in a game. And here is where the expert game critic steps in and says how much is too much kingmaking. It reminds me of the sixteenth-century art critic discussing how much religious imagery is appropriate in a work of art: it's an opinion that can be argued, and many games can be designed contrary to that opinion. This is how I see the field advancing.

Frequently, however, I don't have these terms handy, and I have to think long and hard to find the language—not just to express my

thoughts, but to advance my thoughts, and even sometimes to have thoughts. Recently, for example, the subject of the "replay value" of a game came up. How many times should a person be able to play a good game and still enjoy it? For some games, the replay value is essentially infinite; you can play them any number of times and still come back for more. These are the games I call classics; bridge, chess, go, poker, **Scrabble™**, **Acquire™**, and **Call of Cthulu™** are among those for me. A game with lower replay value is "used up" faster by the player. These games can still be quite good. I consider **Titan™** such a game; I think **Titan** is excellent, but there was a point where I played a game of **Titan** and knew I would never have a strong urge to play it again. Other games are literally used up after one use, like **How to Host a Murder™** games and just about any roleplaying scenario.

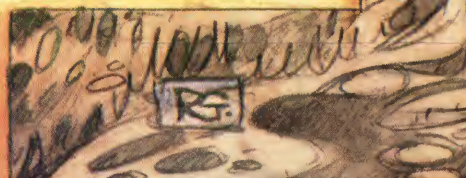
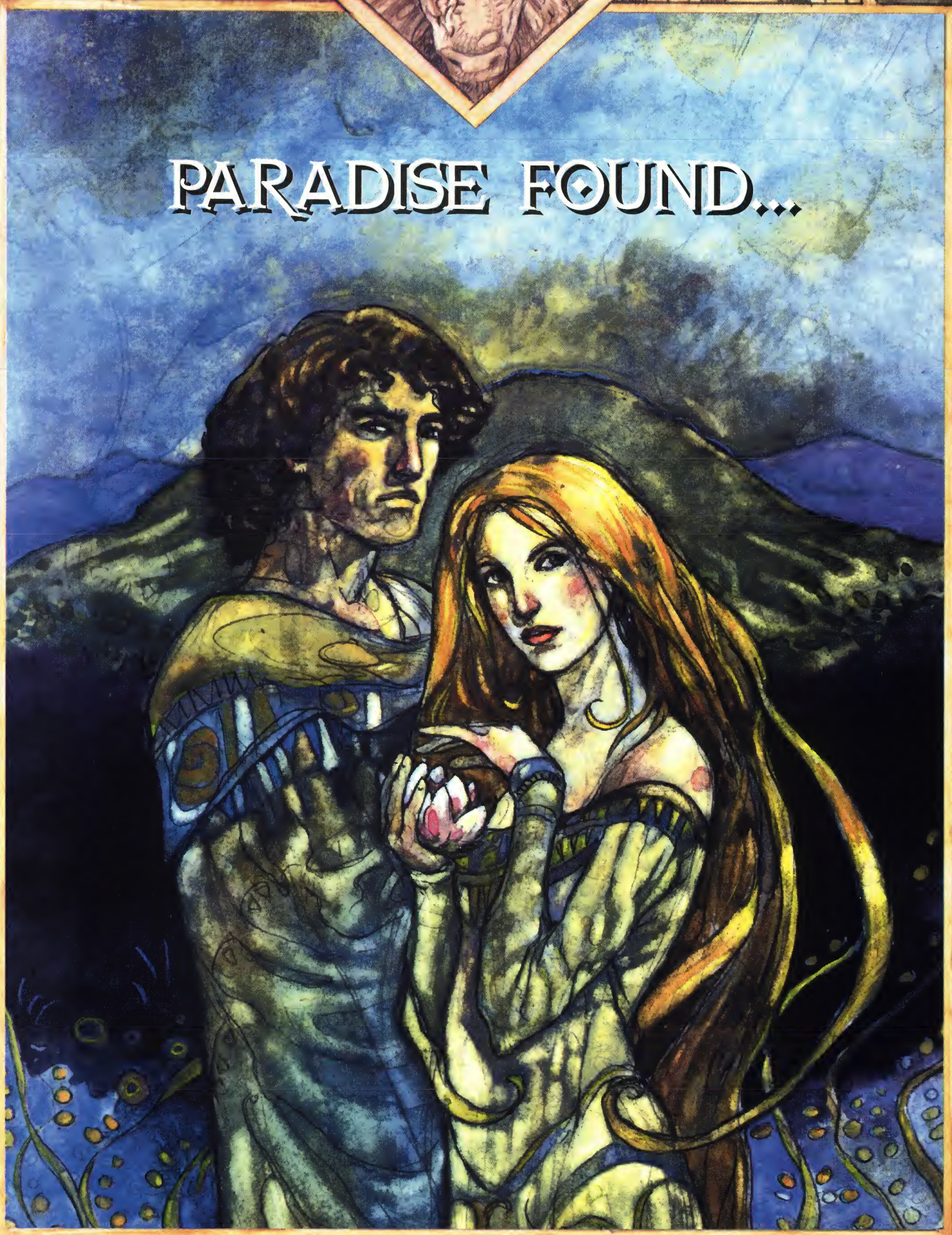
So here is another term, replay value; with the concept in hand, we can begin to ask questions, and begin to learn more about games. Consider the replay value of trading card games. **Magic** has a very high replay value: the game is constantly evolving, and the expansion cards truly change the environment of play. **Magic** has become more than just a game for some people—it is actually a hobby. Is a high replay value a reasonable critical requirement for a trading card game? My first impulse was to say yes; after all, if a company is going to print 400 different cards for their game and sell them to me in random pieces, the game should have enough replay value for me to be interested in exploring that environment. Otherwise, just sell me all the cards in one box in the manner of a traditional board game. But then I thought there might be an exception to this. **Dixie™** is a fine game without having a huge replay value (for me, at least). It also seems a lot less wasteful than many other trading card games because buying three decks gets you a complete set.

Since I first started thinking about replay value, I have applied the idea to many games; in doing so, I've attempted to make some rules about when you should and should not have a particular replay value. Still, there are a lot of questions left unanswered: For example, how does a roleplaying scenario get away with being a good game with no replay value? Are there any good games which can only be played three or four times? The creation of a critical language for games allows advancement of thought on these and other matters of game critique.

Even without a fully-formed critical language, people interested in games can improve the level of game critique by raising their own standards of game analysis. I think many game players would be surprised to find that they can be as challenged *about* games as they are challenged *by* games. Don't let yourself be satisfied with a vague impression; try to be more specific about why you do or don't like a game. Change elements of it that you think don't work, and see if you like it after the change. If game players cultivate their palate for games, game critics will be better motivated, and better equipped, to begin formulating a common critical vocabulary.

I plan to continue developing a critical language for games, a task I consider a lifetime's work. Through the development of this language, I hope to see gaming become a vital part of our world rather than a ninety-pound weakling on the beach of entertainment.

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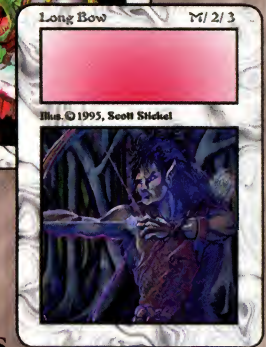
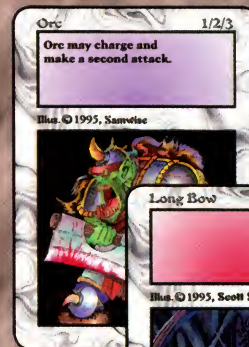
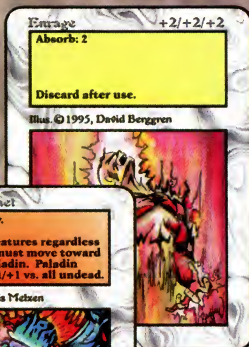
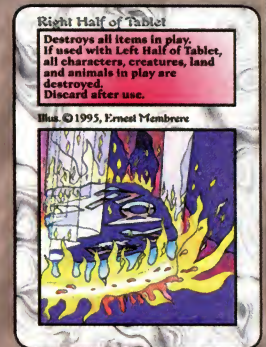
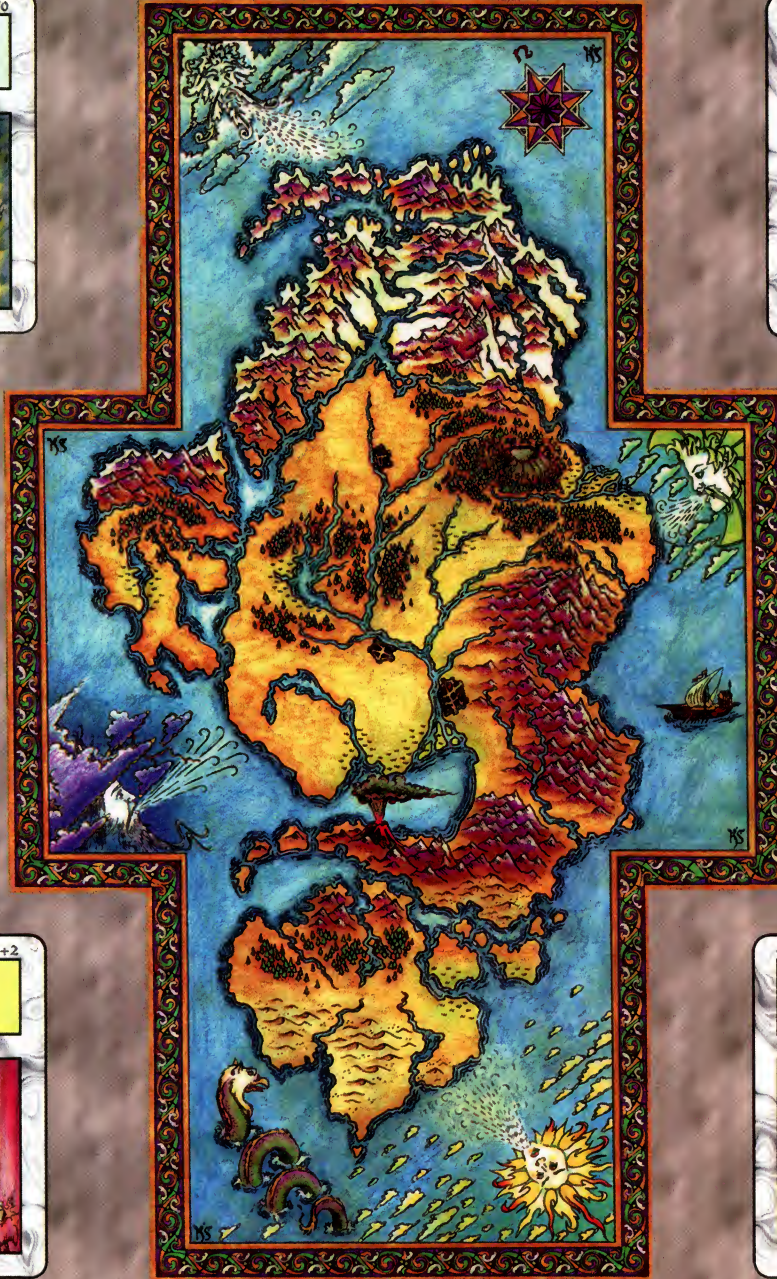
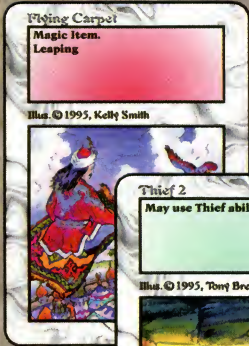
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DESIGNERS NOTES & REPORTS ON TRADING CARD GAMES

compiled by Allen Varney and Jeff J. Lin

IN DENIAL?

Late summer has brought over a dozen new trading card games and announcements of many more to come. Steve Peterson of Hero Games, one of the dwindling minority who has no trading card game planned, described the outlook of those who have entered the crowded field: "Everyone is saying, 'Yeah, pretty soon all these small publishers will be out of business, *except me.*'"

Major card publishers have entered the gaming field. Topps, America's largest trading card company, is releasing *Killer Instinct™*, a trading card game licensed from the Nintendo video game. *Killer Instinct* was designed by longtime freelancer Greg Gorden (*Earthdawn™*, *Torg™*, *DC Heroes™*). Topps is also doing a licensed *X-Files™* card game, based on the Fox television series, and has several more licensed games in the works.

Fleer Entertainment released *Marvel OverPower™* (see review on p. 84) with great fanfare, including a GenCon® tournament with a \$5,000 first prize. Smaller publishers are also adopting big-time promotions. To plug its *Highlander™* card game, Thunder Castle Games brought Adrian Paul, star of the *Highlander* television series, to GenCon. The autograph line stretched halfway across the Exhibitors' Hall.

In the midst of the TCG-induced success, many in the industry are wary of the industry's financial euphoria. The gaming hobby's only previous episode of euphoria was the roleplaying fad of the late 1970s. Many small publishers did RPGs to capitalize on the craze. Most of these games were poor, and the shake-out (circa 1982) drove many out of business. Will history repeat itself?

Chaosium president Greg Stafford seems to think so. Chaosium is doing its forthcoming *Mythos* card game (see preview below) to pay debts, but Stafford's research into the field leads him to place little trust in the industry's long-term prospects. "Every trading card game, no matter how poor, sells out its first limited print run," he says. "No card game except *Magic*, no matter how good, sells out its second print run." Stafford plans only one printing of *Mythos* and its expansions.

That said, it's worth remembering that Chaosium itself achieved great success during the roleplaying fad, and its products from that time are still considered some of the field's best. In the same way, the card game explosion has produced many *Magic* knockoffs, but also some excellent, innovative designs. If history is any guide, a few of the current small publishers will establish themselves and survive the collapse of the trading card game market, if and when it comes.

EXPANSION UPDATE

LATER THIS YEAR WE'LL SEE EXPANSIONS FOR THESE GAMES, AMONG OTHERS:

Echelons of Fury™ (Medallion Simulations, Fresno, CA): Not an expansion but a companion game, *Pacific Campaign* brings the *Echelons* system to the Pacific Theatre of World War II. *Echelons of Fury* and its companion modern-

OVERPOWER

by Steve Domzalski

As the summer of 1994 was heating up with *Magic*-mania, more and more comic retailers found themselves turning their attention from the X-Men and Spider-Man to Urza and Mishra. Trading card games had become an important staple to comic retailers across the country. Fleer, number one at the time in entertainment trading cards, saw the obvious potential in tying together the popularity of the Marvel characters with the popularity of trading card games.



Game designers were crawling out of the woodwork, each with their own concepts for what should happen in a card game based on the Marvel Universe. Game themes ranged everywhere from *The Quest for the Infinity Gauntlet* to a *Journey across Asgard* and other Marvel dimensions. The problem with all the early games was that they were too complex and too Marvel-specific. Since this game had to appeal to a large group of people who were not playing the current trading card games, there were a number of criteria that had to be met:

- The game had to be easy to learn. Too many of the games that were being introduced into the market carried the complaint that the rules were too complex.
- The game's theme had to be Marvel mainstream. A game that had a very narrow focus or was very specific in its content had the potential to alienate those people whose Marvel exposure might have been from casual comic reading or from television.
- The game had to be strategic. A game that allowed characters to throw punches back and forth would be fun for a little while, but it wouldn't have enough variation to keep interest high. Boredom would quickly take over and kill it.

It was former designer from West End Games, Michael Stern, and his brother, Theodore, who presented Fleer with a design that came close to what Fleer was looking for: a game mechanic that was somewhat easy to understand, that pitted hero against hero and team against team, and offered a number of levels of strategy.

In the initial version of *OverPower*, the heroes' and villains' power grids consisted of five power ratings: Energy, Fighting, Weapons, Strength, and Movement. Each ability had two numerical ratings, one for offense and one for defense. In addition, each hero also had a separate rating for life points. The Stern brothers felt that this allowed the Marvel heroes to be represented as editorially correct as possible. After some rigorous playtesting, Fler felt that the game's "feel" was on target, but the number of calculation components made it too hard for the target audience to understand. The categories of Movement and Weapon were absorbed into the other ratings as was deemed appropriate to individual characters. Also, the offense and defense numbers were blended into one rating to be used for both attack and defense.



As the industry continued to grow, Fler took advantage of the new ground being covered by other companies and analyzed the pitfalls the new games were encountering. Things like unplayable starter decks and killer decks which were available only to the highest bidder were problems which Fler wanted to avoid. These items helped Fler set two more mandates for *OverPower*: the starter decks had to be playable and the game had to be balanced. Why would players want editorially weaker characters like Jubilee in their decks? It was this question that led to the established standard of 20 K.O. points for each hero. In addition, characters with weaker power grid capabilities were given much more powerful special ability cards. In keeping within *OverPower*'s balanced structure, any card that was considered super-strong was made into a one-per-deck card, with the limitation being printed right on the card.

As the Encounters New York game convention approached, Fler was ready to unveil the game to the public. At the last minute, however, Bill Jemas, president of Fler Entertainment and an integral part of the game's development, decided that the game wasn't strategic enough. Instead of showcasing the game to test-playing fans, Fler used the convention time for a weekend brainstorming session with its design team. The team was challenged to incorporate aspects of classic games like rummy or poker into the existing *OverPower* mechanic. It was at this brainstorming session that the decision was made to use some sort of mission mechanism to give the Marvel Battles a purpose.

day game, *Echelons of Fire*[™], recently entered their second editions. Late this year comes a *Russian Front* expansion for *Fury*, and *Fire* will receive a *North Korea* expansion about the same time.

Galactic Empires[™] (Companion Games, Stamford, NY): *Time Gates*, concerning time travel on the Far Side, introduces 152 new cards this fall. Though published in a limited run, most of the cards will reappear in a new Universal Edition of the game, combined with cards from the earlier *Powers of the Mind* expansion. Companion is currently playtesting an *Advanced Technologies* expansion for release in November.

Shadowfist[™] (Daedalus Entertainment, Seattle, WA): *Netherworld*, a 100-plus-card expansion by Robin D. Laws, develops the mysterious dimension only glancingly seen in the original game. It should be available mid-October. The *Combat in Kowloon* gift box, which provides two "stacked" *Shadowfist* decks and introduces several new cards, has been delayed until around November. A player's guide will appear soon, and the *Feng Shui* roleplaying game, set against the same background as the card game, is also scheduled for November.

Spellfire[™] (TSR, Inc., Lake Geneva, WI): The sixth booster series, *Powers* (not to be confused with *Proxies & Powers*, the third Escalation Pack series for *Blood Wars*), introduces avatars (the physical forms of the gods) and psionic powers. The seventh series, *Spelljammer*, due in December, is apparently the last booster series for *Spellfire*. According to an *InQuest* magazine interview with TSR executive Jim Ward (July, 1995), TSR plans a two-year support cycle for each of its card games, stopping support after that point in order to improve collectability.

PREVIEWS

Kult (Target Games AB, Sweden; Heartbreaker, Folsom, PA)

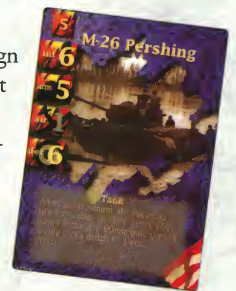
Designed by the team who did *Doomtrooper*, *Kult* is based on the horror roleplaying game originally published by Target in Sweden and in English translation by Metropolis Ltd. (Folsom, PA). The RPG espouses a worldview that makes *Call of Cthulhu* look wimpy, and the card game continues the tradition. "The world we see around us is an illusion hiding the horrible reality," says one ad. "You gain control over the illusion as a jailor of humanity. You play an Archon or Angel of Death and enter the most bloody, secret, and horrible battle ever to be fought. The battle for Reality's destiny."

Kult includes 262 cards featuring new art by Peter Andrew Jones, Terry Oakes, and Stefan Thunberg. The game is due out this fall.

The Last Crusade[™] (Chameleon Eclectic/Pinnacle, Blacksburg, VA)

This 300-card historical game covers the final campaign in the European Theatre of World War II. Cards represent German and American platoon-sized forces of infantry, armor, and air units, along with leaders, fortifications, terrain, and events, all depicted using authentic (and mostly unpublished) period photographs. Each sixty-card deck (\$9) contains enough cards for a two-player game.

A promotional card distributed at GenCon ("V-2 Strike") was printed with an unusual, slick plastic coating, but the game cards themselves will be printed on more conventional stock, possibly with an ultraviolet coating à la White Wolf's *Rage*.



Middle-earth[®] : *The Wizards*[™] (Iron Crown Enterprises, Charlottesville, VA)

Wizards of the Coast licensed the card-game rights to *Middle-earth Roleplaying* from Iron Crown shortly after the 1993 release of *Magic: The Gathering*, but, despite several attempts, never settled on a workable design. Now ICE is designing and publishing the game itself.

Inspired by J. R. R. Tolkien's *Lord of the Rings*, *Middle-earth* casts two to five players as Istari, the wizards who were sent to Middle-earth to unite the forces of

good against the Dark Lord, Sauron. Tolkien named three Istari in *Lord of the Rings* (Gandalf, Saruman, and Radagast), and ICE introduces two others, Alatar and Pallando. Each player starts as a non-specific wizard but may be revealed to be a specific wizard during play. While Sauron is in a dormant phase, the wizards try to marshal forces to resist him until the One Ring is destroyed. "The five Wizards do not agree on how to best accomplish this goal," says a press release, "so the battle for the minds, bodies, and souls of the Free Peoples is on!"

The lands of northwest Middle-earth are represented by regions, and site cards are played within those regions. Companies of characters move among the sites, facing hazards played by other players. Wizards use influence points to recruit characters and create situations in which they can employ items or resources. Characters, items, and resources are worth Victory Points, and the game ends when one player reaches a point total decided before play begins. An unusually elaborate combat system uses two six-sided dice.

The limited edition, due out in December, includes over 450 cards in three rarities, with new art by Angus McBride (the South African artist whose work has graced many *MERP* covers), Liz Danforth, Rob Alexander, Quinton Hoover, Daniel Gelon, and many others. **Middle-earth: The Wizards** will be printed and sorted by Carta Mundi in Belgium and sold in 76-card starter decks (\$9.95) and fifteen-card boosters (\$2.95).

Mythos™ (Chaosium, Oakland, CA)

Based on the work of H. P. Lovecraft and Chaosium's own *Call of Cthulhu* roleplaying game, **Mythos** deals with the cosmic horrors of the Cthulhu Mythos, the inhuman, mind-shattering demigods who once inhabited the Earth and will inevitably triumph again. "Players begin the game as normal human beings living in a safe, sane, and well-ordered world," says a press release. "Over the course of the game the minions of the Mythos begin to infiltrate this ordered world, robbing the players' characters of their sanity and threatening the end of humankind." The game, with 300 to 360 cards in the initial release, rises in March 1996.

Mythos is designed by longtime Chaosium partner Charlie Krank. The company is seeking ideas and suggestions from players. (Contact: mythosccg@aol.com. The company maintains an excellent World Wide Web page at www.sirius.com/~chaosium/chaosium.html.)

Quest for the Grail™ (Horizon Games, Austin, TX)

A 135-card preview edition of this Arthurian game appeared at GenCon; the full 360-card Limited Edition appears this fall. Using a Quest deck and a Court deck, you play cards to build a kingdom and gather Knights to defend your realm. Your Knights face obstacles thrown at them by opposing players and undertake quests to right wrongs and prove their valor. The Domains you control generate Power, which you use to maintain your Knights and retainers. As Knights overcome challenges and undertake Quests they advance in Valor. Once one of your Knights has achieved 12 Valor, you can declare that he is undertaking a Quest for the Grail. Other players may pool their resources to attempt to stop him. If the Questing Knight overcomes these obstacles, he has achieved the Grail and you have won the game.

Quest for the Grail was designed by Ian Hense, David F. Nalle, Paul Reeves, and Richard Trainham. Nalle owns Ragnarok Games in Austin, TX, publisher of **Ysgarth**, **To Challenge Tomorrow**, and other well-regarded small-press roleplaying games. Like the Ragnarok line, **Quest** uses artwork culled from the works of classic illustrators such as Howard Pyle, Arthur Rackham, and N. C. Wyeth.

Wildstorms™ (Wildstorm Productions, La Jolla, CA)

Designed by Drew Bittner and Matt Forbeck, both respected designers with many roleplaying credits, **Wildstorms** is a superhero battle game for two or more players. It uses characters from Jim Lee's *WildC.A.T.S.*, *Gen-13*, *Wetworks*, and other Image Comics titles.

Players construct decks of character, combat, equipment, and "plot twist" cards using point costs given on each card. Teams of characters fight to K.O. opposing characters and thereby earn points that let them control battlesite cards. The combat rules provide for close and ranged attacks, psi, magic, energy blasts, thrown objects, and several super powers. You win a battle by controlling a single battlesite; the campaign game links a series of battles using "InterMission" phases and prize cards that grant bonuses in later battles.

Finally, one week later, on a New York-to-Philadelphia train commute, Jemas and **OverPower** product manager Steve Seckar found the last piece of the mechanic they were looking for. With the addition of aspects from poker such as up-cards, learning about your opponent's hand, and attempting something based on that knowledge, **OverPower** was complete. Elements of skill and luck had been blended into a mechanic that featured characters such as Wolverine and Spider-Man as they clobbered each other with lampposts and hot dog carts in an attempt to accomplish a Marvel-specific mission.

The most important thing that can be said about **OverPower** is that not only is it extremely easy to learn, it's just plain fun. And even though it's easy enough for a ten year old to learn in ten minutes, it has enough complexity that serious gamers can play for years without ever becoming experts. The **OverPower** starter decks are designed so beginners can play from the moment they purchase them. And a well-played starter deck should be able to win some games against a customized deck. While players may have personal preferences in deck type, no single type of deck automatically beats any other. The game's self-balancing aspects and the need for solid strategy and card-counting alertness is a guarantee that you'll be seeing only the sharpest card players showing up as winners of **OverPower** tournaments across the county. I'll even bet three mission cards on it.

Steve Domzalski is editorial director for Fleece's Games Division. He assisted with the development of OverPower.



BULLPEN BULLETINS BULLPEN BULLETINS BULLPEN

OUR RUTHLESS REVIEWER'S RADIANT RAPTURE,
RESPECTFUL REMONSTRATIONS, AND RAMBLING REMARKS REGARDING

OVERPOWER CARDGAME

Face front! For the whole lives of most of its fans, Marvel Comics has been America's largest comic-book publisher. Its adventures of Spider-Man, the X-Men, Captain America, the Hulk, and literally hundreds of other superheroes account for half of all comics sold. Since Revlon chairman Andrew Perlman bought Marvel in the late '80s, the company has gone public and diversified relentlessly. Marvel's characters have spread from comics into magazines, television, trading cards, merchandise, retail Marvel stores, fruit peel-ups, and now (through Marvel's Fleer subsidiary) trading card games. **Marvel OverPower™** is a pretty good introductory game, but its main interest for *Duelist* readers lies in what it brings to the field: the mass market.

ITEM!

In the game you command four Marvel characters who have ratings of 1 to 8 in three power types: Energy, Fighting, and Strength. Your heroes attack your opponent's foursome by playing Power cards of these three types; each Power card is likewise rated from 1 to 8, and a hero cannot attack using a Power card with a rating higher than his or her own. Universe cards, representing handy trinkets like lampposts and manhole covers, improve your attacks, as do Training cards.

Teamwork cards allow joint attacks, and Specials simulate the unique abilities of each hero, such as Spider-Man's web. Any Power card can also block a lower-numbered attack by your opponent.

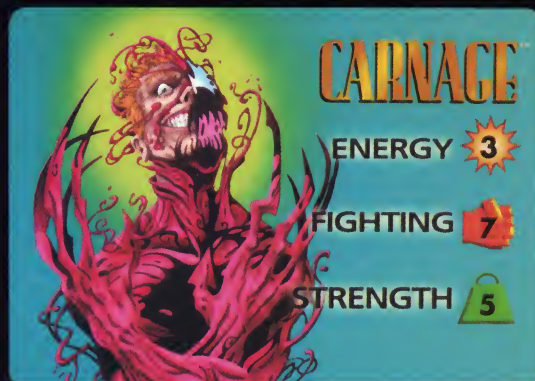
You're trying to win a series of battles by scoring the greater number of hits on the opponent. Before each battle, you wager one or more of your seven mission cards, square-cut trading cards that nominally represent a sequence of stories drawn from popular storylines like "The Infinity Gauntlet" and "Maximum Carnage." In fact, the mission cards are generic, the equivalent of poker chips, but the wagering gives **OverPower** an interesting psychological element similar to poker or the doubling cube in backgammon. The play is fast, smooth, and quite simple, yet it rewards planning in the selection of attacks, targets, and blocks.

Shockingly, all characters have the same damage level. Twenty points of hits knock out the Hulk as easily as Daredevil. If you just cried out in consternation, so (they say) did the folks at Fleer, early in the design process. But according to developer Steve Domzalski, their attempts to balance the

extreme power range of the characters proved awkward and too complicated for the target audience. He points out, with a certain justice, that a given character's ability to win a fight depends heavily on circumstances. If the fight takes place in *The Incredible Hulk*, the Hulk beats Daredevil; if it occurs in *Daredevil*, vice versa. Your view of this argument will probably typify your reaction to **OverPower**.

ITEM!

Befitting a company that has made millions with mutants, **OverPower** is a mutant hybrid of traditional and trading card games. You buy one or more of six pre-sorted (stacked) decks, each organized around four Marvel characters. For instance, the "Clobberin' Time" deck includes the Thing, Thor, Spider-Woman, and War Machine, along



BULLETINS BULLPEN BULLETINS BULLPEN BULLETINS



with three Special cards for each hero and many cards that suit their great Strength. "Lethal Allies" uses four super-villains and emphasizes Teamwork cards, and so on. This guarantees play balance, albeit by brute force, and ensures that newcomers can play a fair game without building a deck.

OverPower's collectable aspect comes with the boosters (not seen for this review), quasi-random packs that include many of the most popular Marvel heroes: Wolverine, Spider-Man, the Hulk, and eighteen more. Even the booster sorting is not entirely random, for every third pack includes both one character and two Specials for that character. Each booster includes one mission card, a point that collectors should enjoy but players will find a waste of space.

The cardstock is excellent. The art is computer-colored from line drawings by unnamed Fleer studio artists. I imagine fans of Marvel's current artwork will enjoy these cards, but looking at them, I drop into old-fogey mode, longing for the days of Ditko, Kirby, or even John Byrne—artists with a passing respect for anatomy. I'll stop ranting before I date myself too badly.

ITEM!

Though design credits are standard among experienced game publishers, newcomers hoping to cash in on the card-game craze show their inexperience. Like CARDZ Distribution's lackluster effort, *Hyborian Gates™*, Fleer's **OverPower** omits mention of any designer.

It turns out that **OverPower** was designed by Michael Stern (formerly of West End Games) and his brother Theo, both experienced gamers. Their initial design, Theo says, aimed at a higher complexity level. For instance, not only could you play a Hot Dog Cart to boost your hero's chance to hit, the hero could also jump up on the cart to gain a similar bonus, and flying heroes used other altitude rules. Characters had different damage levels and unique powers. It sounded interesting for an experienced gamer.

Enter Fleer president Bill Jemas, a poker fan but not a gamer. Jemas pushed for simplicity at all costs, and he called for a wagering system that led to the mission cards. I confess I hated the idea of an executive in a necktie dictating design choices—I'd sooner trust Dr. Doom than a guy in a suit—and I was ready to write a review that hit this game

like the Juggernaut. That review, though fun, would have been inaccurate. As more clueless corporations move into the gaming field, I'm sure I'll get to write it about another game soon.

But in the end I've had to admit that, given the goal of reaching a mass market of neophytes, Jemas was right. **Marvel OverPower** has a good, clean design that does what it sets out to do. Although experienced gamers will dislike its abstraction, young players and Marvel fans new to trading card games should enjoy it a lot, whereas **Magic** or a similar game might throw them. Play **OverPower** with your ten-year-old nephew or your forty-year-old father, and you'll all have a good time. 'Nuff said.

—Amiable Allen Varney
(a.varney1@genie.geis.com)



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MAGIC THE PUZZLING

by Mark Rosewater

“Arming the Enemy”

Your opponent is Chalice. Things aren't looking too good for him. Using Forcefield, Shield of the Ages, and Veteran Bodyguard, you've managed to create a very effective defense and are a turn away from doing the final point of damage with your Rod of Ruin. But Chalice isn't through yet; he casts a Forbidden Lore at the start of his main phase, forcing you to choose a card from his graveyard to put in his hand. There are seven cards in his graveyard. You quickly realize that six of them will let Chalice win this turn. (Although he has two green mana available, he needs one green mana to defeat you, so he can't use Forbidden Lore's ability again to force you to choose a different card from his graveyard.) Give Chalice the one card that doesn't allow him to win this turn.



Fylgia
Enchant Creature
When Fylgia comes into play, put four healing counters on it.
0: Remove a healing counter from Fylgia to prevent 1 damage to creature Fylgia enchants.
2*: Put a healing counter on Fylgia.

Fylgia



Ice Cauldron
Artifact
X, G: Put a charge counter on Ice Cauldron, and put a spell card face up on Ice Cauldron. Note the type and amount of mana used to pay this activation cost. Use this ability only if there are no charge counters on Ice Cauldron. You may play that spell card as though it were in your hand.
G: Remove the charge counter from Ice Cauldron to add mana of the type and amount last used to put a charge counter on Ice Cauldron to your mana pool. This mana is usable only to cast the spell on top of Ice Cauldron.

Ice Cauldron



Power Artifact
Enchant Artifact
The activation cost of target artifact is reduced by 2. If this would reduce target artifact's activation cost below 1, target artifact's activation cost becomes 1. Power Artifact has no effect on artifacts that have no activation or whose activation cost is 0.

Power Artifact



Veteran Bodyguard
Summon Bodyguard
Unless Bodyguard is tapped, any damage done to you by unblocked creatures is done instead to Bodyguard. You may not take this damage yourself, though you can prevent it if possible. No more than one Bodyguard of your choice can take damage for you in this manner each turn.

Veteran Bodyguard 2/5

CHALICE'S HAND



Sleight of Mind



Gauntlets of Chaos



Homarid Shaman 2/1



Elder Druid 2/2



Forest



Savannah



Tundra

YOU (WHITE/GREEN) 8 LIFE REMAINING



Rod of Ruin



Forest



Forest



Forcefield



Shield of the Ages



Brown Ouphe 1/1

CHALICE'S GRAVEYARD



Ashnod's Battle Gear



Purelace



Bloodlust



Flashfires



Lightning Bolt



Berserk



Creature Bond



Blinking Spirit 2/2



Unstable Mutation one counter



Stormbind



Snow Hound 1/1



Skull Catapult



Volcanic Island



Plateau



Plains



Mana Vault



Red Mana Battery nine counters



White Mana Battery seven counters

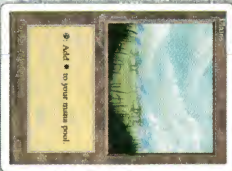


Crown of the Ages



Power Artifact

NO CARDS IN HAND



Plains



Plains



Plains



Forest



Forest



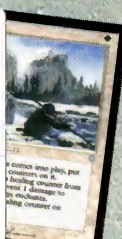
Savannah



Savannah



Veteran Bodyguard 2/5



Fylgia four counters



Serra Angel 4/4



White Ward



Circle of Protection: Red



Circle of Protection: Green



Sandstorm



Ice Cauldron

MAGIC THE PUZZLING

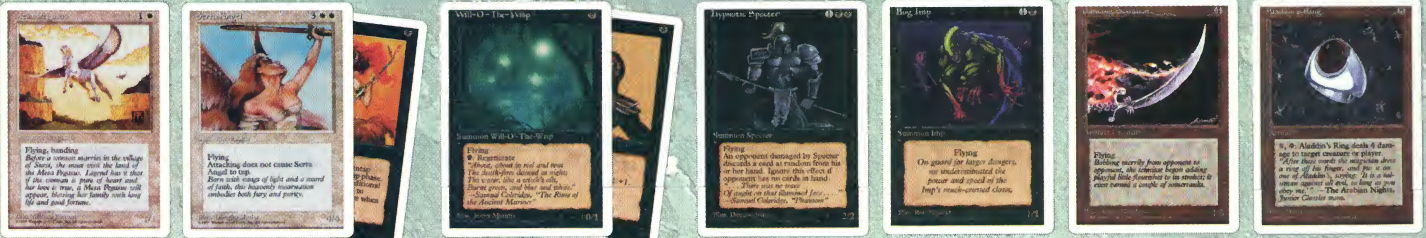
by Mark Rosewater

"Metamorphosis"

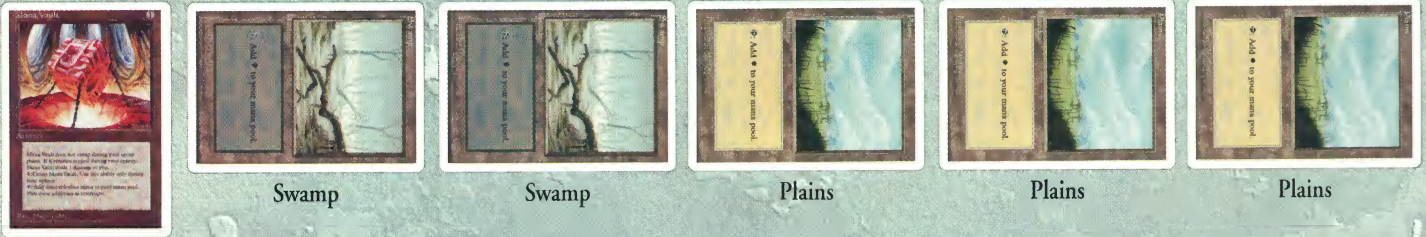
Your opponent is Ryan. He's been beating up on you with his fliers. You've slowed him down with a Paralyze, Pentagram of the Ages, and a few fliers of your own, but

things don't look good. With his growing flying armada and the Aladdin's Ring he just put into play, Ryan is only a turn or two away from finishing you off. Unwilling to give Ryan the opportunity, you decide to take him out this turn while you can. It is the start of your upkeep phase. Defeat Ryan this turn without dying yourself.

RYAN (BLACK/WHITE) 13 LIFE REMAINING, NO CARDS IN HAND



Mesa Pegasus 1/1 Serra Angel 4/4 Paralyze Will-O'-The-Wisp 2/2 Hypnotic Specter 2/2 Bog Imp 1/1 Dancing Scimitar 1/5 Aladdin's Ring



Mana Vault

Swamp

Swamp

Plains

Plains

Plains

YOU (BLACK/BLUE/RED) 4 LIFE REMAINING



Swamp

Island

Island

Island

Island

Mountain



Ashnod's Altar

Terravus 4/4 three counters

Primal Clay 2/2

Bird Maiden 1/2

Prodigious Sorcerer 1/1

Pentagram of the Ages

FLYING: 3/3 with Unstable Mutation

Unstable Mutation two counters

YOUR HAND

DRAW THIS TURN



Amimate Dead -1/-0

Creature Bond

Enchantment Alteration

Energy Tap

Juxtapose

Shatter

"Metamorphosis" (continued from previous page)



Aladdin's Ring
Artifact
8 ♠: Aladdin's Ring deals 4 damage to target creature or player.

Aladdin's Ring



Ashnod's Altar
Artifact
0: Sacrifice a creature to add two colorless mana to your mana pool. Play this ability as an interrupt.

Ashnod's Altar



Enchantment Alteration
Instant
Switch target enchantment from one creature to another or from one land to another; that enchantment's new target must be legal. The controller of the enchantment does not change. Treat the enchantment as though it were just cast on the new target.

Enchantment Alteration



Energy Tap
Sorcery
Target untapped creature you control becomes tapped. Add an amount of colorless mana equal to that creature's casting cost to your mana pool.

Energy Tap



Juxtapose
Sorcery
You and target player each choose one of the creatures you control with the highest casting cost. Exchange control of these creatures. Then do the same for artifacts. If one player does not control a creature or artifact, don't exchange that type of card.

Juxtapose



Tetravus
Artifact Creature (1/1)
Flying
When Tetravus comes into play put three +1/+1 counters on it. During your upkeep, you may move each of these counters on or off of Tetravus, regardless of who controls them. Counters that are removed become Tetravite tokens. Treat these tokens as 1/1 artifact creatures with flying. These creatures cannot have enchantments played on them and do not share any enchantments on Tetravus.

Tetravus

MAGIC THE PUZZLING

by Mark Rosewater

"Playing Frankenstein"

Anybody can cast a Serra Angel, but it takes real dedication to build one out of spare parts. Below is a chance for you to turn four rather ordinary creatures into four

completely different creatures. Use all thirteen spells below to make the four creatures into exact duplicates of four different ones found in either *Fourth Edition*, *Ice Age*, or *Chronicles*. Assume you have the mana you need to cast all of these spells. The resulting creatures need to be the same color and have exactly the power, toughness, and special abilities as the ones they are meant to copy. For example, a card duplicates a Giant Spider if it is green, 2/4, and is able to block creatures with flying.



Savannah Lions 2/1



Land Leeches 2/2
first strike



Merfolk of the Pearl Trident 1/1



Pearled Unicorn 2/2



Cooperation



Deathlace



Flight



Holy Strength +1/+2



Immolation +2/-2



Imposing Visage



Krovikan Fetish +1/+1



Leshra's Rite



Purcelace



Red Ward



Transmutation



Unholy Strength +2/+1



Weakness -2/-1

If you think you have a solution and would like to test it out (or have general feedback), please feel free to e-mail me at woody@netcom.com. Due to the volume of responses, be aware that I might take a while to respond (and no, I don't give out clues).

MAGIC

TRICKS

Step-by-step solutions to last issue's Magic: The Puzzling

BY MARK ROSEWATER

Some of you astute readers may have noticed a slight omission in last issue's puzzle "One by One."

While I would like to tell you that it was a carefully planned master puzzle design (you know, figure out what the life totals are supposed to be), the real story is that it was a production error discovered the day after the magazine was sent to the printer. I apologize for any frustration or confusion arising from this error and wish to stress that we will do our very best to make future puzzles error-free. Oh, and since a few of you might be curious, the life totals for "One by One" are as follows: Frank, your opponent at the top of the page, has 33 life while you have 3 life. The bottom row of cards is your hand. (By the way, there is absolutely no truth to the rumor that the puzzle mishaps are the work of my evil counterpart. At least that's what he said.)

"FINAL BLOOD"

(Puzzle published in Duelist #6, p. 112)

Ever working to devise the latest in fiendish mental tortures, my evil doppelganger has concocted yet another type of puzzle, what I like to refer to as a "blind" puzzle (since you don't know exactly what your opponent has).

Actually, the puzzle isn't too difficult; the solution is simply a matter of taking into account everything Truc can do.

- 1) TAP THE FELLWAR STONE TO ACTIVATE THE MISHRA'S FACTORY AND MAKE IT INTO A 2/2 ASSEMBLY WORKER.
- 2) TAP A MOUNTAIN AND USE IT TO CAST A LIGHTNING BOLT ON THE DRUDGE SKELETONS. Truc could regenerate Drudge Skeletons, but since it would still be tapped, regenerating it is simply a waste of his mana.
- 3) DECLARE AN ATTACK WITH ALL THREE CREATURES. In reaction to this, Truc could destroy one of your creatures, probably the War Mammoth, with a Terror. The reason for this is that Truc has to prevent you from doing 5 points of damage. Taking out the War Mammoth pushes the damage you can do back to 4.
- 4) TAP A FOREST AND USE A GREEN MANA TO GIGANT GROWTH YOUR ASSEMBLY WORKER, MAKING IT A 5/5 CREATURE. IN RESPONSE TO THIS, TRUC COULD TRY TO UNSUMMON ONE OF YOUR CREATURES, PROBABLY THE ASSEMBLY WORKER. TAP A MOUNTAIN AND USE A RED MANA TO RED ELEMENTAL BLAST HIS UNSUMMON. TRUC HAS TO TAP HIS FINAL ISLAND TO BLUE ELEMENTAL BLAST YOUR RED ELEMENTAL BLAST, CAUSING YOUR CREATURE (PROBABLY THE ASSEMBLY WORKER) TO RETURN TO YOUR HAND. Now, you're in great shape as Truc is all tapped out.

- 5) TAP THE STRIP MINE AND MOUNTAIN AND USE THE RED AND COLORLESS MANA TO CAST BLOOD LUST ON YOUR SISTERS OF THE FLAME, DOING 6 POINTS OF DAMAGE.

That wasn't so hard! Now, for an extra challenge, try it again except this time remove the Blood Lust from your hand.

MASTER'S CHALLENGE: "FINAL BLOOD" WITHOUT BLOOD LUST

What makes this version of the puzzle different, and much harder, is that there isn't one answer but rather a series of moves, each of which depend upon the opponent's responses. If this sounds a little confusing, just keep reading and I'll walk you through it. We start during our upkeep phase as our first move occurs there.

- 1) TAP STRIP MINE TO DESTROY TRUC'S PLAINS. The reason we need to do this during upkeep is because we need to remove Truc's ability to use white mana during our main phase. (Essentially, we don't want him to have the ability to Disenchant our Assembly Worker or our Eternal Warrior.) Since Truc can react to our stripping of his plains by tapping it for white mana, tapping it during upkeep forces him to use the mana immediately, as the mana pool will clear at the end of the upkeep phase.

TRUC WILL EITHER A) USE THE MANA IMMEDIATELY TO CAST TERROR (ON EITHER THE WAR MAMMOTH OR SISTERS OF THE FLAME); B) USE THE MANA TO DISENCHANT THE FELLWAR STONE; OR C) DO NOTHING.

- IF A) OR C), GO TO #2.
- IF B), TAP THE FELLWAR STONE IN RESPONSE TO ACTIVATE THE MISHRA'S FACTORY AND TURN IT INTO A 2/2 ASSEMBLY WORKER UNTIL END OF TURN.

Regardless of what Truc does, we have forced his hand and made him react earlier than he wanted.

- 2) DRAW THE GIGANT GROWTH. NOW WE GO INTO OUR MAIN PHASE.
- 3) TAP TWO MOUNTAINS TO PUT TWO RED MANA INTO YOUR MANA POOL.

4) USE ONE RED MANA TO CAST LIGHTNING BOLT ON TRUC'S DRUDGE SKELETONS. This is the easiest way to remove the Skeletons as a blocker.

TRUC WILL EITHER A) ALLOW THE DRUDGE SKELETONS TO DIE, OR B) USE BLUE ELEMENTAL BLAST TO COUNTER THE LIGHTNING BOLT.

- IF A), GO TO #5.
- IF B), GO TO THE ALTERNATIVE SCENARIO BELOW.

5) If you haven't done so already, tap the Fellwar Stone to activate the Mishra's Factory.

6) USE THE SECOND RED MANA TO CAST ETERNAL WARRIOR ON THE ASSEMBLY WORKER. This step is important, as it gives us the opportunity to get a step ahead of Truc. When we later attack with our two creatures (see below), we will have the ability to deal 5 points of damage. Since Truc must make the first move, we will have the luxury of being able to see what he does before making further spell decisions.

TRUC WILL EITHER A) ALLOW YOU TO CAST THE ETERNAL WARRIOR, OR B) BLUE ELEMENTAL BLAST THE ENCHANTMENT.

- IF A), GO TO #7.
- IF B), GO TO THE ALTERNATIVE SCENARIO BELOW.

7) DECLARE ATTACK PHASE.

8) ATTACK WITH THE ASSEMBLY WORKER AND ANY CREATURE WHICH WASN'T PREVIOUSLY REMOVED BY TERROR (PROBABLY AT LEAST THE SISTERS OF THE FLAME).

9) TAP THE MISHRA'S FACTORY TO GIVE +1/+1 TO ITSELF. YOU ARE NOW DOING THE 5 POINTS OF DAMAGE NEEDED TO WIN. We now get Truc on the defensive.

10) AT THIS POINT, TRUC CAN ONLY RESPOND BY UNSUMMONING ONE OF THE CREATURES (PRESUMABLY THE MISHRA'S FACTORY).

11) TAP THE FOREST TO ADD GREEN MANA TO YOUR POOL.

12) GIANT GROWTH THE REMAINING CREATURE (MOST LIKELY THE SISTERS OF THE FLAME, WHICH WILL NOW BE A 5/5 CREATURE). THERE IS NOTHING LEFT FOR TRUC TO DO TO STOP YOU. YOU WIN. The key was to create a situation in which we had two different ways to win. As Truc could only stop one of them, we were guaranteed a successful attack.

But, as I said earlier, it is possible for Truc to try a slightly different approach to stop us, so we have to look at what other options we may be forced to take.

ALTERNATIVE SCENARIO FOR MASTER'S CHALLENGE "FINAL BLOW"

(This assumes that Truc uses his Blue Elemental Blast to stop either your Lightning Bolt targeting his Drudge Skeletons or your casting of Eternal Warrior on your Mishra's Factory.)

1) ALLOW THE BLUE ELEMENTAL BLAST TO COUNTER YOUR SPELL. The Blue Elemental Blast was actually our biggest threat, as it allowed Truc to counter our Red Elemental Blast. With the BEB out of the way, we now have a surefire way to prevent Truc from using his Unsummon successfully.

2) IF YOU HAVE NOT ALREADY DONE SO, ACTIVATE THE MISHRA'S FACTORY.

3) ATTACK WITH THE ASSEMBLY WORKER AND THE CREATURE NOT REMOVED BY TERROR (PRESUMABLY THE SISTERS OF THE FLAME).

4) TAP A FOREST TO ADD GREEN MANA TO YOUR MANA POOL.

5) CAST GIANT GROWTH ON THE UNBLOCKED CREATURE (ASSUMING LIGHTNING BOLT DIDN'T KILL THE SKELETONS).

6) IF TRUC ATTEMPTS TO UNSUMMON THE CREATURE WITH GIANT GROWTH, USE RED ELEMENTAL BLAST TO COUNTER THE UNSUMMON. Once again, we won by staying a step ahead of Truc. But this puzzle is merely the appetizer for the real challenge, so let's try tackling last issue's big stumper.



"ONE BY ONE"

(Puzzle published in Duelist #6, pp. 110-111)

Once again, we need to begin during our upkeep. The reason for doing so this time, though, is because we have upkeep effects that we need to deal with.

1) TAKE 1 POINT OF DAMAGE FROM LIM-DÛL'S HEX. YOU ARE NOW AT 2 LIFE. As we will see, our mana actually gets very tight. Since we can afford the point of damage, we opt to take the 1 point rather than waste three of our mana.

2) TAP DESPOTIC SCEPTER TO BURY TARPAN. YOU GAIN 1 LIFE WHEN IT IS PUT INTO THE GRAVEYARD. YOU ARE BACK TO 3 LIFE. This accomplishes two things: first, it gets us back the life we just lost. And more important, it allows us to avoid having to deal with the Mind Whip. As we just said, mana is going to be a valuable resource.

3) DRAW UPDRAFT.

4) TAP TWO FORESTS, TWO SNOW-COVERED FORESTS, TWO SNOW-COVERED ISLANDS, THREE ISLANDS, AND REMOVE TWENTY-FOUR COUNTERS FROM ICEBERG TO ADD FOUR GREEN, FIVE BLUE, AND TWENTY-FOUR COLORLESS MANA TO YOUR MANA POOL.

5) USING ONE BLUE AND ONE COLORLESS MANA, TAP TO ACTIVATE MAGUS OF THE UNSEEN. USE MAGUS TO STEAL FRANK'S CROWN OF THE AGES. TAPPING THE MAGUS WILL CAUSE 3 POINTS OF DAMAGE TO YOU FROM SEIZURES. YOU ARE NOW AT 0 LIFE. YOU HAVE UNTIL THE END OF THE PHASE TO GET BACK ABOVE 0. The key to solving this puzzle is to use Frank's own resources against him. Of everything on Frank's side, the most valuable thing to us is the enchantment Oath of Lim-Dûl. Since this enchantment forces

Frank to lose a permanent for every point of damage dealt to him, it will allow us the opportunity to simultaneously clear Frank's side of blockers while we also do damage to him. By stealing the Crown of Ages, we not only acquire the ability to move an enchantment, we also remove a permanent from Frank's side, meaning that he has one less permanent to sacrifice (making it easier for us to force him to destroy his blockers).

Also, notice that, once again, we opt to take damage rather than waste mana. Since we have more ways to gain life than ways to acquire additional mana, this is a sacrifice we are willing to make.

6) USE FOUR COLORLESS MANA AND TAP CROWN OF THE AGES TO MOVE THE SEIZURES FROM YOUR MAGUS TO FRANK'S LEGIONS OF LIM-DÛL (OR ANY CREATURE OTHER THAN KROVIKAN VAMPIRE, WOOLY MAMMOTH, OR PYKNITE). Whenever possible, we want to allow our cards to do multiple tasks at once. This is a perfect example: we not only remove Seizures from one of our permanents, but we are also able to put it onto one of Frank's.

7) USE ONE GREEN AND TWO COLORLESS MANA AND TAP FYNDRHORN BROWNIE TO UNTAP MAGUS OF THE UNSEEN.

8) USE ONE BLUE MANA AND ONE COLORLESS MANA AND TAP MAGUS TO STEAL ARCUM'S SLEIGH. Once again, the more we steal, the fewer options Frank will have later when we start making him sacrifice permanents.

9) USE ONE BLUE MANA AND THREE COLORLESS MANA TO CAST RAY OF COMMAND AND STEAL FRANK'S MÁRTON STROMGALD. This is another two-for-one bargain. We remove yet another permanent from Frank while gaining a valuable attacker for ourselves.

10) USE ONE BLUE MANA AND THREE COLORLESS MANA TO CAST BINDING GRASP ON FRANK'S KROVIKAN VAMPIRE. THE WOOLY MAMMOTH AND PYKNITE ARE BURIED WHEN FRANK LOSES POSSESSION OF VAMPIRE. Yet again we accomplish multiple tasks: we remove five permanents from Frank (the Krovikan Vampire and its enchantments, which Frank still controls and can sacrifice, and the two creatures stolen by the Vampire) and add another resource to our side.

11) USE TWO GREEN MANA AND ONE COLORLESS MANA TO CAST THERMOKARST ON FRANK'S SNOW-COVERED SWAMP. GAIN 1 LIFE FOR DOING THIS. You are now at 1 life. We destroy a permanent of Frank's and gain life for ourselves.

12) USE ONE MANA AND TAP SKULL CATAPULT TO SACRIFICE KROVIKAN VAMPIRE TO DO 2 POINTS OF DAMAGE TO FRANK.

13) REACT TO THE ACTIVATION OF THE SKULL CATAPULT BY USING A BLUE MANA AND ONE COLORLESS MANA TO CAST ENERVATE TO TAP WHATEVER CREATURE NOW HAS SEIZURES ON IT. THIS WILL DO 3 DAMAGE TO FRANK. This series of events stresses the importance of timing. We want to do as much damage to Frank as we can, yet we want to do so in such a way that he is forced to destroy the cards we want out of the way. Since the Vampire is sacrificed when the Skull Catapult is triggered, it and its enchantments are gone before the Seizures damage occurs. Also, had we done things in the other order, we would have allowed Frank to respond to the Skull Catapult's damage and the requirement by the Oath of Lim-Dûl to destroy a permanent by destroy-

ing the Seizures (he is still the enchantment's controller).

14) LET FRANK PICK THE FIVE PERMANENTS DESTROYED BY OATH OF LIM-DÛL, ONE FOR EACH POINT OF DAMAGE HE TOOK. THIS SHOULD LEAVE THREE PERMANENTS (INCLUDING THE OATH) LEFT. FRANK IS NOW AT 28 LIFE.

15) TAP ZURAN SPELLCASTER TO DO 1 POINT OF DAMAGE TO FRANK. FRANK IS REDUCED TO 27 LIFE AND LOSES ANOTHER PERMANENT.

16) USE ONE GREEN AND THREE COLORLESS MANA AND TAP ELDER DRUID TO UNTAP THE SKULL CATAPULT.

17) USE ONE COLORLESS MANA, TAP THE SKULL CATAPULT, AND SACRIFICE THE ZURAN SPELLCASTER TO DO 2 POINTS OF DAMAGE TO FRANK. FRANK IS NOW AT 25 LIFE AND LOSES HIS LAST TWO PERMANENTS (OTHER THAN THE OATH). Notice that by first carefully stealing as much as we could, we forced Frank to sacrifice everything he had in play, leaving us free access to attack.

18) USE ONE COLORLESS MANA AND TAP BARBED SEXTANT TO ADD ONE GREEN MANA TO YOUR MANA POOL.

19) USE THE GREEN MANA AND TWO COLORLESS MANA TO CAST TOUCH OF VITAE ON ELDER DRUID. USE THE TOUCH OF VITAE'S EFFECT TO UNTAP ELDER DRUID. We choose Elder Druid because it has the highest power of our tapped creatures.

20) ATTACK FRANK WITH MÁRTON STROMGALD, SOLDEVI MACHINIST, SHYFT, BROWN OUPHE, AND ELDER DRUID. THIS SHOULD DO 25 POINTS OF DAMAGE TO FRANK (MÁRTON STROMGALD ADDS +4/+4 TO ALL THE OTHER ATTACKERS), WINNING YOU THE DUEL. See, Márton Stromgald proves to be quite a handy ally. There are two important lessons to be learned here. First, timing is important. Notice how we removed things first and then started causing Frank to destroy what was left. Second, get the most from the cards. Whenever we could, we used our resources to accomplish multiple tasks, allowing us to squeeze every benefit we could from the spells we had.

Until next time, remember that every card has many uses, so try to use as many of them as you can.

~ ~ ~

As always, as penance for the cruel mental anguish inflicted upon you by my nefarious twin, I accept guesses on the puzzles over the Internet. If you have a guess you would like to check (or simply some feedback you'd like to share), please write to me at woody@net.com.com. Remember, though, that I will only tell you if your answer is right or wrong (and if so, why). I don't give out clues.

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RULINGS & ERRATA

compiled by
Tom Wylie

A SUMMARY OF RECENT, SIGNIFICANT RULINGS

GENERAL RULINGS

The following rulings are meant to clarify the rulebook and how the game in general works:

1) If I animate my Colossus with Dance of the Dead, can I just pay the 1 ♣ to untap it, and avoid the normal untap cost of 9?

No. All untap costs on a creature combine into a single untap cost, which must be paid if the creature is to be untapped. If any of these untap costs must be paid at end of upkeep, then the entire cost must be paid at end of upkeep (and thus the permanent can't use its untap cost to untap more than once during the phase). Keep in mind you can avoid paying an untap cost entirely by using other untapping effects, such as the effect of Jandor's Saddlebags.

2) Ernham Djinn says that during my upkeep an opposing non-wall creature gains forestwalk until my next turn, but to ignore this effect if my opponent has no creatures. What happens if my opponent starts my upkeep with no creatures, but then animates a Mishra's Factory or otherwise gains a creature?

Cards such as Ernham Djinn do not have an upkeep effect of "do this or do nothing." They are simply instructing you to "do this" (in this case, give a creature forestwalk), and they tell you to ignore the effect if you can't use it at any point during upkeep. You cannot end your upkeep without having followed the instruction, assuming it's possible to follow it by the end of upkeep.

Take the example given here. Your opponent doesn't have any creatures when your upkeep starts, but you can't just "use up" the Djinn's effect; you must ignore it unless your opponent acquires a creature somehow. If your opponent does produce one or more creatures (e.g. animating a Mishra's Factory, activating The Hive), then you must either eliminate all of those creatures before end of

upkeep or give one of them forestwalk. Removing your Djinn from play before upkeep ends is also an option, of course. This principle also applies to The Abyss, which requires all players to bury one non-artifact creature during their upkeep.

3) My friend used Shatter to destroy my Clay Statue (3/1 artifact creature, 2: Regenerate), so I paid to regenerate it. He



countered the effect with Brown Ouphe (1 ♣, ♣: Counter target artifact ability requiring an activation cost), and then claimed I couldn't use the effect again, since it was regeneration. Is that true?

No. Regeneration effects simply target the "death" of a creature (and they typically target the creature as well), and have no restrictions on how many times they can be used in a single activation. This means you can always pay to regenerate a creature over and over again (assuming it's legal to regenerate the creature at all) to get rid of excess mana. The same rule applies to effects that prevent or redirect damage, such as the effect of a Circle of Protection; whenever there's damage for them to target, they may be pow-

ered up as many times as you can afford. Of course, you may only spend mana in this way during a single batch of effects. Note that this ruling is considered a reversal by some players. (See Murk Dwellers on p. 35 for detailed information on regeneration and damage prevention.)

CHRONICLES

City in a Bottle and Golgothian Sylex will affect *Chronicles*™ cards with the *Arabian Nights*™ or *Antiquities*™ expansion symbols, respectively. Note: Wall of Shadows has errata; it should have the *Legends*™ symbol, not the *Antiquities*™ symbol, so is not destroyed by Golgothian Sylex.

REVERSALS

The following rulings reverse past rulings from the rules team and/or Wizards of the Coast network representatives ("netreps"), official on-line rules judges:

1) What happens if I play Spoils of War (put X +1/+1 counters on any number of target creatures, where X is equal to the number of creatures and artifacts in target opponent's graveyard) on my opponent, and my opponent responds by removing some of the creatures that are in her graveyard?

The Spoils of War fizzles, since it targets an opponent with X creatures and artifacts in his or her graveyard. This also means that in a multiplayer game, spells like Deflection and Fork may only redirect or copy Spoils of War to an opponent with the same X creatures and artifacts in his or her graveyard.

2) My opponent used Control Magic to steal my Ghazban Ogre (during upkeep, control of Ghazban Ogre goes to the player with the most life), and then had less life than me during a later upkeep. Should I have gotten control of the Ogre?

Yes. "Wandering" effects like the effects of Ghazban Ogre and Rainbow Vale

Backgrounds by Amy Weber
Spot illustrations by Doug Shuler

will override any control effects already applied to them.

3) Can I use Enchantment Alteration (switch target enchantment from one creature to another or from one land to another; that enchantment's new target must be legal) to move Animate Dead to a creature in the graveyard?

No. You may only move the enchantment to a creature card already in play due to Animate Dead. The same applies to any similar combination using Crown of the Ages and/or Dance of the Dead.

CARD ERRATA

The following rulings involve card errata, or at least reading cards slightly differently:

1) If I play Consecrate Land on my Glacial Chasm, can I choose to ignore the Chasm's cumulative upkeep and rely on Consecrate Land to keep the Chasm in play?

No. Consecrate Land, Guardian Beast, and Pyramids may no longer save permanents from themselves; that is, they do not prevent destruction or burial if the artifact or land they protect is the source of the effect destroying or burying it. Because failing to pay the upkeep cost of a "pay upkeep or bury/destroy me" card is considered self-destruction, cards such as Consecrate Land cannot prevent this. For the same reason, Guardian Beast no longer saves Nevinyrral's Disk from its own effect.

Note that Consecrate Land and Guardian Beast prevent the cards they protect from being targeted by enchantments. Players cannot "waste" enchantments by attempting to play them on a protected land or artifact.

2) When I choose a land for my Serendib Djinn to destroy during upkeep, can I prevent that destruction?

No. Serendib Djinn should be read as if the land were sacrificed.

3) What's the deal with Arcum's Sleigh? (2, ⚡: Attacking this turn does not cause target creature to tap. You cannot use this ability if defending player controls no snow-covered lands.) It seems that I would have to use it before the attack, but there's no such thing as a "defending player" then, so the effect would always fail.

The second sentence should be read as "Ignore this effect if defending player controls no snow-covered lands."

4) Can I use Ring of Renewal to draw two cards when my hand is empty?

No. Ring of Renewal should be read as "Discard a card at random to draw two cards." You must have at least one card in your hand for the effect to resolve successfully.

SPECIFIC CARD RULINGS

1) Kjeldoran Elite Guard reads, "⚡: Target creature gets +1/+1 until end of turn. If that creature leaves play this turn, bury Kjeldoran Elite Guard. Use this ability only when attack or defense is announced." Can I only use Kjeldoran Elite Guard when I'm declaring attack or defense, or can I use it when my opponent is choosing attack or defense as well?

You can also use its effect (and the effect of Kjeldoran Guard) during your opponent's turn, since the card doesn't specify otherwise.

2) What happens if I use General Jarkeld's ability (tap to switch the blockers of two attacking creatures), but only one of his targets is actually being blocked?

General Jarkeld's ability will fail if one or both of the target attacking creatures is not being blocked. While General Jarkeld may target any two attacking creatures, his ability will only switch blockers if there are actually creatures blocking both attackers. If someone responds to General Jarkeld's ability by removing all of the creatures blocking one of the target creatures, or if only one target was blocked to begin with, then no blockers are switched.

3) My opponent pumped up his Frozen Shade (0/1, ⚡: +1/+1) for +6/+6 while Drought was in play. How many swamps did he have to sacrifice to do this?

He only had to sacrifice one, but could have sacrificed as many as six depending on how the ability was activated. When using an ability with ⚡ in the activation cost, you only sacrifice one swamp for each ⚡ in the cost, regardless of how many times you pay that cost in one activation. Note that if you powered up the ability several individual times (for example, powering up Pestilence one ⚡ at a time to work around a Circle of Protection: Black), you would have to pay the appropriate sacrifice each time.

4) Is Illusionary Presence limited to basic landwalk?

Because it does not say otherwise, it can walk through a basic land type, any specific special land, or legendary lands in general. For example, you can choose "Maze of Ith-walk" or "Island of Wak-Wak-walk." You may

also choose to give it the snow-covered equivalent of any of these, though you cannot simply choose to give Illusionary Presence "snow-covered landwalk."

Barbarian Guides follows the same rules, though it can only grant snow-covered landwalk.

5) With Orcish Librarian (2, ⚡: Take the top eight cards of your library; remove four of them from the game. Put the remaining four on top of your library in any order.), do I get to look at the remaining four cards before putting them back on the library?

Yes.

6) If Touch of Vitae (target creature may untap one additional time this turn) is used on a creature, who decides whether and when to untap it?

The creature's controller decides.

7) My Soldevi Simulacrum (2/4, 1: +1/+0; Cumulative Upkeep: 1) grows to an upkeep of 6 before being taken out of play by Tawnos's Coffin. When it's released from the Coffin, does its upkeep "reset" or climb to 7?

Creatures in Tawnos's Coffin are in a sort of "suspended animation," so information like how much cumulative upkeep the creature has accrued is retained. You will have to pay 7 on the Simulacrum's next upkeep or bury it.

8) On my turn, I attack my opponent with Nafs Asp and damage her. Later that turn, the Asp dies. During her next draw phase, does she take damage from the Asp's effect?

Actually, no damage is dealt. Nafs Asp must still be in play during that player's next draw phase in order to damage her. Note, however, that if the Asp successfully damages a player during her draw phase because she does not pay the one mana, the Asp's ability will be activated by the damage and the player will suffer damage on her next draw phase unless she pays the one mana.

9) Can Kjeldoran Royal Guard redirect damage dealt by an attacking creature's ability? For example, if Brothers of Fire attacks and then has its ability used?

No. Kjeldoran Royal Guard, Veteran Bodyguard, Shimian Night Stalker, and Forcefield only redirect or prevent damage dealt during the damage-dealing steps of combat. Remember that all of these but the Night Stalker can only affect damage dealt by unblocked attackers.

10) If I want to deal 4 damage to my opponent's Serra Angel with Pyrotechnics, can I also assign 0 damage to my opponent to prevent her from redirecting the spell with Deflection (target spell, which must have a single target, targets a new legal target of your choice)?



No. If a card tells you to distribute some amount of damage among a number of targets, the amount of damage you assign to each target must be expressed as a positive integer (1, 2, 3, etc.). You cannot assign 0 damage to a target just so an effect like Deflection can't retarget the spell. You also can't assign negative damage, fractional damage, imaginary damage, and so on.

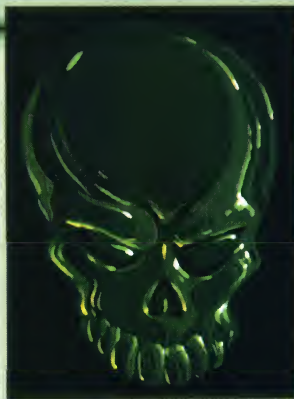
This ruling applies to any card which distributes damage among a number of targets in different combinations, including cards such as Pyrotechnics, Fiery Justice, Fire Covenant, and Meteor Shower. It does not apply to Dwarven Catapult, which just targets an opponent, and does not apply to Fireball, which states how to distribute the damage to multiple targets.

11) What happens if I change Reality Twist or Naked Singularity with Magical Hack, so that the card states that a land type produces two different kinds of mana?

Whenever a land of the appropriate type is tapped for mana, its controller chooses the type of mana produced from among those now listed on the card. For example, if Reality Twist is hacked from "swamps to plains," so that instead of saying "plains produce ♣, swamps produce ♠," the card says "plains produce ♣, plains produce ♠," a player tapping a plains for mana would choose whether it would produce ♣ or ♠. This follows the same principle as tapping a multiland such as Bayou for mana, and can give a multiland more than two options for mana.

12) If Blood Lust resolves while its target's toughness is below 1, what happens?

While Blood Lust will not lower a creature's toughness below 1 if it started at or above 1, a creature with 0 or less tough-



ness will simply get -4 toughness from the Blood Lust.

13) My opponent attacks me with an Orcish Squatters, which I then steal. Do I get to use the Squatters's ability to steal one of her lands, or would I have to wait to attack with it?

You would have to wait. The abilities of "saboteurs" such as Orcish Squatters and Farrel's Zealot may only be used if the creature is currently attacking, if defense has already been chosen, and the creature is unblocked when the ability is played. Changing control of an attacker removes it from the attack, so you may not steal an attacking saboteur and use its ability during that combat. Also, being unblocked is only a condition for using the ability.

14) Can my Vesuvan Doppelganger keep targeting the same Polar Kraken every upkeep, to keep resetting its upkeep to one land?

No, because when a Doppelganger changes forms, it has to choose a creature other than the creature it is already copying. However, if there were two Kraken in play, it could reset its upkeep by changing from one to the other.

15) If someone uses Sylvan Library while Zur's Weirding is in play, can I make that player discard the cards drawn by the effect, before she gets a chance to put them back?

Zur's Weirding follows the normal rules for triggered effects, so is only used after a draw effect has finished resolving. By that time, the player will have put two cards back on the library (or suffered loss of life). At that point, you can force her to discard if she still has either of the cards just drawn in her hand.

16) If someone plays Inferno while Justice is in play, does the Justice total up all the damage and damage the player once, or does it damage him once for each creature and player damaged by the Inferno?

Justice counts up all of the damage and deals that amount in a single "burst." This means, for example, that a Circle of Protection: White would only have to be powered up once to prevent all the damage.

17) Can I use Dwarven Armory during my opponent's upkeep?

Yes, since it does not specify otherwise.

18) If my opponent responds to my use of Land Tax by destroying all of her lands (perhaps with Zuran Orb), do I still get to search for three basic lands?

Yes. Having fewer lands than your opponent is a condition for using the Land Tax effect, not for successful resolution of that effect.

19) Are cards placed under Necropotence face up or face down?

Face down.

CHRONICLES

FUNCTIONAL CHANGES



CHRONICLES is the most recent extension of the Magic: The Gathering basic set, and it brings many out-of-print cards back into circulation. The rules for Magic have undergone many careful and systematic refinements since these cards were originally printed, and the text on these cards has been updated to reflect this. Any time we promote a card to a new environment, we make every attempt to clarify text, to incorporate the latest card templates, and to plug random loopholes affecting the way the card works. This article details the functional changes that come as a result of this rewording. If a card is not listed here, assume that the CHRONICLES version of the card functions the same way the original version of the card did.



Aladdin's ability can now target an artifact you control, though you now lose control of the artifact if you lose control of Aladdin. The ability now has an activation cost of ♣. The Arabian Nights version could only target

an opponent's artifact, but you kept control of that artifact if you lost control of Aladdin. Also, it did not have an activation cost.

The effect of Ashnod's Transmogrant now lasts indefinitely, and the ability has an acti-

vation cost of ♣. The effect of the Antiquities version only lasted until end of turn, and did not have an activation cost.

Axelrod Gunnarson's ability is triggered only if a creature is put into the graveyard after the damage-prevention step in which Axelrod's damage is successfully dealt to that creature. The Antiquities version was triggered if the creature was put into the graveyard later in the turn.

The cost to counter Ayesha Tanaka's ability is now paid by the controller of the affected artifact. The Legends version allowed the controller of the effect to pay the cost to counter the ability, regardless of whether that player still controlled the artifact.

Blood of the Martyr now requires the player to redirect to himself all of the damage being dealt to a creature, if the player redirects any of it. The Dark version allowed the player to

choose how much damage to redirect when redirecting damage from a creature.

Damage done to **Bronze Horse** is now reduced to 0 at the beginning of the damage-prevention step. *The Legends version did not reduce the damage until the end of damage prevention, allowing redirection effects to be used.*

City of Brass now has an activation cost to produce mana. *The Arabian Nights version did not have an activation cost.*

Cocoon's change counters are now placed on the enchantment, and the card is buried when it gives a creature flying and a counter. *The Legends version stated that counters were placed on the creature, and it was destroyed rather than buried.*

Concordant Crossroads now allows creatures to ignore summoning sickness at all times. *The Legends version only allowed a creature to ignore summoning sickness during the turn in which the creature entered play.*

Cuombajj Witches now targets the opponent who chooses the second creature or player damaged, and that opponent may not decline to choose the other target creature or player. *The Arabian Nights version did not target the opponent, and allowed the opponent to decline the second point of damage.*

Cyclone now receives wind counters at the beginning of upkeep. *The Arabian Nights version received counters during upkeep, just before the upkeep cost was dealt with.*

Dance of Many is now buried if its upkeep cost is not paid. *The Dark version was destroyed if its upkeep cost wasn't paid.*

Dandan is now buried if at any time its controller controls no islands. *The Arabian Nights version was destroyed if its controller controlled no islands.*

Fallen Angel's ability now has an activation cost of 0. *The Legends version did not have an activation cost.*

Feldon's Cane is now removed from the game if it is still in play when its effect resolves. *The Antiquities version was removed from the game when the ability was used.*

Any enchantments on cards exchanged by **Gauntlets of Chaos** are now buried. *The Legends version destroyed these enchantments.*

Control of **Ghazban Ogre** no longer changes if players are tied for the highest life total. *The Arabian Nights version was ambiguous about what would happen in this situation.*

Goblin Artisans' ability is now played as an interrupt, and the ability has an activation cost of 1. Also, only one **Goblin Artisans** can target a given artifact spell, but it can target it more than once if untapped while the artifact is being cast. *The Antiquities ver-*

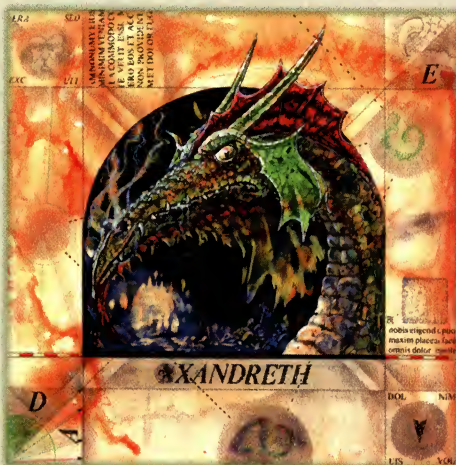
sion had errata to say it was played as an interrupt, and did not include an activation cost. Also, any number of Artisans could target the same artifact spell, but only once each.

Hell's Caretaker's effect now targets the creature in the graveyard. *The Legends version implied that you did not choose the creature to be brought back from the graveyard until the effect resolved.*

Jeweled Bird's ability now has an activation cost of 1. *The Arabian Nights version did not have an activation cost.*

Obelisk of Undoing can now be used on any permanent the player owns and controls. *The Antiquities version could only be used on a permanent which the player put it into play by casting it.*

Primordial Ooze now gains counters at the beginning of upkeep. Also, the *Chronicles* version of the card has errata: If the player does not pay the upkeep cost, **Primordial Ooze** becomes tapped whether or not the player prevents the resulting damage. *The Legends version gained counters at end of upkeep.*



The cost of returning **Puppet Master** to its owner's hand is now an activation cost. *The Legends version did not have an activation cost.*

Rakalite now targets the damage being prevented, rather than the creature or player receiving the damage. *The Antiquities version targeted the creature or player as well as the damage.*

Recall now targets cards in the graveyard, so if none of those cards are in the graveyard when **Recall** resolves, no cards are discarded and **Recall** is placed in the graveyard instead of being removed from the game. *The Legends version sacrificed the cards in your hand as Recall was played, and was removed from the game whenever it resolved. Also, it implied that the caster did not choose the cards to be brought back from the graveyard until Recall resolved.*

The player may choose not to untap **Rubinia Soulsinger** during his or her untap phase

even if she has not been used to gain control of a creature. *The Legends version would always untap normally unless it was still tapped as a result of having used its ability on a creature. The player who used the ability decided whether or not to untap her during his or her untap phase.*

Runesword's ability now only causes a creature damaged by the target creature to leave the game if sent to the graveyard by lethal damage. Also, both versions of **Runesword** have errata: Simply assigning damage from the target creature to a creature will stop the second creature from regenerating, and remove it from the game if appropriate. *The Dark version removed the damaged creature from the game regardless of why it went to the graveyard. In the original text, the side effects of the target creature's damage only occurred if the damage assigned to the creature was not prevented, so the creature could regenerate before the effect was applied.*

The second ability of **Safe Haven** now has an activation cost of 0. *The Dark version did not have an activation cost for the second ability.*

Sentinel's ability now has an activation cost of 0, so the ability can be used multiple times during a single combat. *The Legends version had no activation cost, so was limited to one use each combat.*

Serpent Generator's **Poison Snakes** now give poison counters to any player successfully damaged by **Poisoned Snakes**. *The Legends version stated that the Snakes gave poison counters to opponent.*

Storm Seeker now targets any player. *The Legends version could only be played on opponent.*

Using **Triassic Egg** to put a creature into play is now a separate ability from adding a counter to the Egg. *The Legends version combined both functions into the same ability.*

The cost of using **Urza's Mine**, **Urza's Power Plant**, and **Urza's Tower** is now an activation cost of 1. *The Antiquities versions did not have an activation cost.*

Counters are now placed on **Voodoo Doll** at the beginning of upkeep. It also remains in play at end of turn if the damage it deals is prevented. *The Legends version acquired counters during upkeep. If it was untapped at end of turn, it was destroyed whether or not it successfully dealt damage.*

Yawgmoth Demon now requires that artifacts be sacrificed during upkeep. Also, the *Chronicles* version has errata: If the player does not pay the upkeep cost, **Yawgmoth Demon** becomes tapped whether or not the player prevents the resulting damage. *The Antiquities version allowed the artifacts to be saved by means other than regeneration.*

Spot illustration by Doug Keith

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FROM JYHAD TO VAMPIRE™

by Paul Peterson and Tom Wylie

THE ETHERNAL STRUGGLE

It has taken over a year for the unlimited version of Jyhad™ to hit the streets, but for fans of the game it's well worth the wait. The rules have been reworked to make them clearer, and there is a new basic game that is easier to learn. A few cards have been replaced, and most of the others have been reworded. All of these changes have been made to give novices and veteran players a more accessible and more enjoyable game: Vampire: The Eternal Struggle™.

THE NEW RULES

One of the biggest problems with Jyhad was that players, particularly new players, found the rulebook difficult to understand. In the unlimited edition, the rules have been reorganized and rewritten to make them more accessible. The information about the atmosphere and setting of the game, formerly at the beginning of the rulebook, has been moved to an appendix, to be read after the player is more familiar with the rules of the game. The rules themselves have been clarified and simplified, many of the sections have been rewritten, and the more complex phases of the game have been broken down into outline form to make them easier to follow.

There are also two important rules changes. First, the term "paralyze" was dropped because it required an obscure and confusing rule that only applied to two cards in the set (see "The New Cards," below). The second major change concerns aggravated damage. In Jyhad, the first point of aggravated damage did not remove a blood counter from a vampire, but merely sent the vampire into torpor. This rule was more confusing than helpful, so it was changed: in V:TES, the first point of aggravated damage inflicted removes a blood counter from the vampire and sends that vampire to torpor. Thus, if the aggravated damage taken by the vampire exceeds its blood supply by 1 point, that vampire is burned. (In Jyhad, the vampire needed to take two extra points of aggravated damage to be burned.)

The biggest change to the rulebook was the inclusion of a set of Basic Rules, a simplified version of the game designed to help teach a new player the core rules. Under the Basic Rules, all of the cards that deal with maneuvers, presses, additional strikes, intercept, and torpor are removed from your deck. In addition, all types of damage are simply treated as normal damage.

The Basic Rules are not designed for more advanced players or for constructed decks. Certain strategies are more powerful in the basic game than in the advanced game. For example, there is no intercept in the basic game, but there is stealth. This means that any action that is performed at an increased stealth is essentially unblockable. If constructed decks were played under the Basic Rules, decks relying on stealth would have an unfair advantage. The Basic Rules are best played with the random mix of cards in an untuned starter deck.

THE NEW CARDS

With the unlimited edition of the game, the card mix has been altered. Certain cards were removed because of the changes in the rules. For example, Rowan's Ring was removed because the rules for paralyzing were dropped. (The Stake card, which also used the term "paralyze," became the Wooden Stake card and was reworded to mimic the paralyze rules.)

Some cards were removed because they were inferior versions of other cards. The Chainsaw was just a Sawed-Off Shotgun that didn't do ranged damage, so it was removed

V:TES: THE NEW CARD MIX

Removed:

Camille Devereux
Chainsaw
Concealed Weapon
Monocle of Clarity
Movement of
the Slow Body
Rötschreck
Rowan Ring

Renamed:

Dominate Kine (was Kine Dominance)
Gangrel Atavism (was Gangrel De-evolution)
Wooden Stake (was Stake)

Added:

Archon Investigation
Elder Intervention
Justicar Retribution
Protected Resources
Raven
Shadow of the Beast

to make room for a new card. Disguised Weapon and Movement of the Slow Body also were removed because they were inferior to other cards.

Other cards were removed because they were too confusing. Monocle of Clarity was constantly raising questions about the types of questions you could and could not ask. This card in particular was removed because it was ripe for abuse.

NEW WORDINGS

Also, many of the cards have been reworded. In cleaning up the wordings, we tried to clarify exactly what a specific card does when played and when the card is played. We also made sure that all of the cards that have similar effects are similarly worded.

While most cards in the unlimited version play exactly the way they did in Jyhad, some of them are functionally different. For example, most of the cards which used to say "2 hand damage" have been changed to read "+1 hand damage," making all such hand damage cumulative. Now a Bastard Sword can help a vampire like Zack North, who already has increased hand damage; in Jyhad, equipping Zack with the Sword wouldn't have been useful, since it could not have increased his already-enhanced hand damage.

Note that not all of the cards that have been reworded have functional changes. For example, several cards that deal damage outside of combat now say that the "damage may not be prevented." However, this is not a functional change to the set, as the rules only allow for preventing damage during strike resolution.

We hope that these changes will make the game easier to understand and more accessible to beginners. This new edition is part of our continuing effort to improve Vampire: The Eternal Struggle so that fans of the game can continue to enjoy it.

FUNCTIONALLY DIFFERENT CARDS IN VAMPIRE: THE ETERNAL STRUGGLE

Anarch Troublemaker's ability may now only be used during your untap phase. *The Jyhad version could be used at any time.*

Ancient Influence now allows a player to lose 5 pool as a result of the vote without choosing a vampire he or she controls and gaining pool equal to that vampire's blood capacity. *The Jyhad version required each player to choose a ready vampire if he or she had any in play.*

The V:TES version of **Arcon** has errata: Attacking another vampire is a directed action.

Multiple **Army of Rats** cards force your prey to burn 1 pool during untap, regardless of how many Armies you have in play. *The Jyhad version of Army of Rats would burn 1 pool for each copy you had in play.*

The V:TES version of **Asylum Hunting Ground** has errata: this card should cost 2 pool.

Inferior Aura Reading now requires the affected player to play with an open hand for the rest of the combat. *The Jyhad version allowed the affected player to keep the hand hidden while allowing other players to examine it for the rest of the combat.*

Bastard Sword now adds +1 damage to a minion's hand damage. *With the Jyhad version, the hand-damage bonus was not cumulative; thus, Bastard Sword did not aid a minion that already had 2 hand damage.*

Blood Bond is now a directed action. The V:TES version also has errata: The player chooses the affected vampire when the action is taken, rather than waiting until the action succeeds. *The Jyhad version of Blood Bond was not a directed action.*

Blood Doll now allows the controller of the affected vampire to move blood to and from the vampire. *The Jyhad version implied that the controller of Blood Doll controlled this movement.*

Blood Rage is now a Thaumaturgy card. *The Jyhad version was a Fortitude card.*

Bonding, Conditioning, and Threats no longer allow any further action modifiers to increase the bleed. *The Jyhad versions of these cards only stated that these three cards could not be used with each other.*

The player of **Bribes** now gains 1 pool by playing the card. *The Jyhad version*

required that player to vote in his or her own favor in order to gain 1 pool.

A vampire under the effect of **Camarilla Exemplary** can now be blocked by allies. *The Jyhad version did not allow non-vampires to block the vampire affected by Camarilla Exemplary.*

Inferior Cat Burglary is now usable only against the prey. *The Jyhad version stated that both inferior and superior Cat Burglary could be directed against any player.*

Chantry now allows the player to choose whether to remove a Tremere from torpor. *The Jyhad version required the player to return a Tremere from torpor if possible.*

Deal with the Devil is now no longer replaced before the player discards his or her hand and draws a new one. *The Jyhad version was replaced before the player discarded his or her hand.*

Disputed Territory is now a political action card. *The Jyhad version was mislabeled a normal action card.*

Dr. Jest now allows a player to choose whether to force his or her prey to discard a card. *The Jyhad version required that the prey discard a card.*

Elysium: The Arboretum no longer ends combats the controlling player is not involved in, and can only end combat which involves a vampire controlled by that player. *The Jyhad version could end any combat.*

The vampire created by **The Embrace** is now of the same clan as the progenitor. Also, the new vampire now must be given a Discipline if possible, and it can now take other actions than hunting on its first turn. *The Jyhad version of The Embrace did not give the progeny a clan. Also, the player could choose not to give the created vampire a Discipline, and this vampire was restricted to hunting during its first turn.*

Fame is now a unique master card. *The Jyhad version allowed any number of Fame to be in play at the same time.*

The V:TES versions of **Gangrel Atavism, Malkavian Dementia, and Tragic Love Affair** have errata: These cards should not have clan symbols; they may be used by a vampire of any clan.

Giant's Blood can now be played only once in each game. *The*

Jyhad version allowed Giant's Blood to be played more than once, but with no effect.

Glaser Rounds and Manstopper Rounds now only increase the damage that the equipped minion does with a gun. Also, the V:TES versions of these cards have errata: the bonus applies for the rest of that combat, not to all strikes. *The Jyhad versions of Glaser Rounds and Manstopper Rounds increased the damage dealt by a gun for the rest of the combat; thus, this bonus applied when the gun was stolen from the original minion.*

The V:TES version of **Hawg** has errata: this card provides one press each combat. *The Jyhad version only provided one press each turn.*

The V:TES version of **Major Boon** has errata: The second sentence should read: "Modifiers to the bleed may be played after you play this card."

Malkavian Time Auction now prohibits the player from bidding on his or her own auction. *The Jyhad version allowed this.*

Masquerade Endangered now prohibits the affected vampire from hunting for the rest of the turn. *The Jyhad version only prevented the vampire from gaining blood from hunting that turn.*

Nosferatu Putrescence now only gives the affected vampire -1 hand damage the first time it strikes for hand damage in a combat. *The Jyhad version reduced the vampire's hand damage on every strike in that turn.*

Owl Companion now requires the affected player to play with an open hand during the combat. *The Jyhad version allowed the affected player to keep the hand hidden while allowing other players to examine it for the rest of the combat.*

Parity Shift no longer allows controller to give back to the player affected by Parity Shift some of that player's pool. *The Jyhad version allowed this.*

Patagia can now only be played once on any vampire. *The Jyhad version did not limit the number of times Patagia could be played on a single vampire.*

A vampire under the effects of **Pulled Fangs** is now prohibited from hunting. Also, Pulled Fangs now requires a vampire to take two directed actions to burn it. *The Jyhad version sent the vampire to torpor if it had to hunt. Also, the Jyhad version did not specify that the required actions were directed actions.*

The Rack now functions only while the controller of The Rack is the controller of the affected vampire. *The Jyhad version continued to function even if the controller of the affected vampire changed.*

Ritual Challenge now always gives a vampire +1 hand damage. *With the Jyhad version, the hand damage bonus was not cumulative; thus, Ritual Challenge did not aid a minion that already had 2 hand damage.*

Sengir Dagger now turns all of a minion's hand damage into aggravated damage. *The Jyhad version turned all hand damage given by other cards into aggravated damage, but did not turn more than 1 point of hand damage into aggravated damage if that hand damage bonus was part of the minion's innate ability.*

Moving Society of Leopold from one vampire to another is now a directed action. *The Jyhad version did not specify that the required action was a directed action.*

Soul Gem of Etrius now explains that a vampire inheriting the Soul Gem whose age equals or exceeds that of the affected vampire is placed in the player's uncontrolled area and Soul Gem is burned. *The Jyhad version did not specify what occurred when the drawn vampire was of equal age to the affected vampire.*

Talbot's Chainsaw now only provides a press during the first round of combat. *The Jyhad version provided a press which could be used during any round.*

Tasha Morgan may now be used by all kindred. *Jyhad contained two different versions of Tasha Morgan; one of these did not specify that Tasha Morgan was usable only by kindred.*

Superior Telepathic Vote Counting can now be used even if the subject vampire doesn't attempt to vote. *The Jyhad version could only be used when the vampire participated in the vote.*

The vampire created by the **Third Tradition: Progeny** is now of the same clan as the progenitor. Also, the new vampire now must be given a Discipline if possible. *The Jyhad version of did not give the progeny a clan; also, the player could choose not to give the created vampire a Discipline.*

Vast Wealth can now only be played on a minion the player controls. *The Jyhad version allowed the player to use Vast Wealth on any minion.*

The V:TES version of **Zip Gun** has errata: Zip Gun only damages its bearer during a combat if used during that combat.

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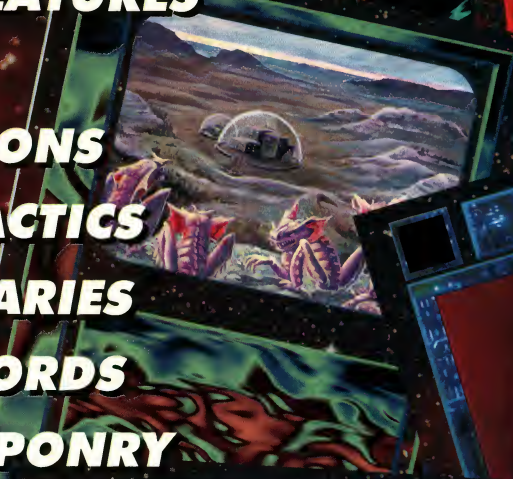
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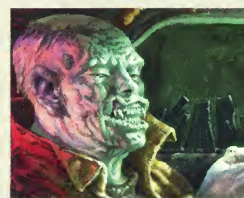
CARD LIST

compiled by T. Brian Wagner



Cards are printed in sheets of fifty-five cards. The average distribution for a starter deck is three rare cards, fourteen uncommon cards, forty-five common cards, and fourteen vampire cards. The average distribution for a booster pack is one rare card, three uncommon cards, eleven common cards, and four vampire cards. These distributions are the projected average; actual distribution in individual starter decks and booster packs may vary. Some card names in the list have been abbreviated for this format.

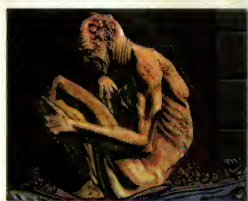
Name	Rarity	Type / Border	Clan / Disciplines	Blood Cost	Artist
1. ___ .44 Magnum	Common	Equipment		2 pool	Né Né Thomas
2. ___ Aaron's Feeding Razor	Rare	Equipment		1 pool	Christopher Rush
3. ___ Academic Hunting Ground	Uncommon	Master	Tremere	2 pool	Michael Weaver
4. ___ Aching Beauty	Uncommon	Master	Toreador	2 pool	Dave Roach & Pete Burges
5. ___ Acrobatics	Common	Combat	Celerity	1 blood	Douglas Shuler
6. ___ Adrienne	Vampire	Toreador	aus cel pot pre	6 capacity	Scott Kirschner
7. ___ Agrippina	Vampire	Nosferatu	pot OBF	4 capacity	Brian Snoddy
8. ___ Aid from Bats	Common	Combat	Animalism		Melissa Benson
9. ___ Al's Army Apparatus	Rare	Master	Brujah		Robert McNeill
10. ___ Aleph	Vampire	Malkavian	dom AUS	4 capacity	Larry MacDougall
11. ___ Amaranth	Uncommon	Combat			Jeff Menges
12. ___ Anarch Revolt	Uncommon	Master			Pete Venters
13. ___ Anarch Troublemaker	Rare	Master			Bryon Wackwitz
14. ___ Anastasia Grey	Vampire	Gangrel	ani pro	3 capacity	Douglas Shuler
15. ___ Ancient Influence	Common	Political action			Pete Venters
16. ___ Ancilla Empowerment	Common	Political action			William O'Connor
17. ___ Andreas, The Bard of Crete	Vampire	Toreador	dom pro AUS CEL PRE	9 capacity	Pete Venters
18. ___ Angel	Vampire	Brujah	cel	2 capacity	Dan Smith
19. ___ Angus the Unruled	Vampire	Gangrel	cel for pot ANI PRO	10 capacity	Richard Kane Ferguson
20. ___ Animalism	Common	Master		+1 capacity	Melissa Benson
21. ___ Anneke	Vampire	Toreador	dom AUS CEL PRE	10 capacity	Lawrence Snelly
22. ___ Anson	Vampire	Toreador	aus dom CEL PRE	8 capacity	Mark Tedin
23. ___ Anvil	Vampire	Brujah	dom pre tha CEL POT	6 pool	Daniel Gelon
24. ___ Appolonius	Vampire	Brujah	for pot CEL PRE	10 capacity	Tim Bradstreet & Grant Goleash
25. ___ Arcane Library	Rare	Master	Tremere	2 pool	Mark Tedin
26. ___ Archon	Vampire	Political action			Heather Hudson
27. ___ Archon Investigation	Uncommon	Master		3 pool	Lawrence Snelly
28. ___ Arms Dealer	Uncommon	Ally	Brujah		William O'Connor
29. ___ Army of Rats	Common	Action	Animalism		Daniel Gelon
30. ___ Arson	Common	Action			Daniel Gelon
31. ___ Art Museum	Rare	Master	Toreador	2 pool	Douglas Shuler
32. ___ Ascendance	Common	Master			Sandra Everingham
33. ___ Assault Rifle	Uncommon	Equipment		5 pool	L. A. Williams
34. ___ Astrid Thomas	Vampire	Tremere	aus pot DOM THA	7 capacity	Ken Meyer, Jr.
35. ___ Asylum Hunting Ground	Uncommon	Master	Malkavian		Scott Kirschner
36. ___ Aura Reading	Uncommon	Combat	Auspex		Harold McNeill
37. ___ Auspex	Common	Master		+1 capacity	Richard Thomas
38. ___ Autarkis Persecution	Common	Political action			Mike Raabe
39. ___ Backways	Uncommon	Master	Gangrel	2 pool	Nicola Leonard
40. ___ Badger	Vampire	Gangrel	ani pot FOR PRO	6 capacity	Pete Venters
41. ___ Barrens, The	Common	Master			Heather Hudson
42. ___ Basilia	Vampire	Gangrel	obf pot ANI FOR PRO	10 capacity	Richard Thomas



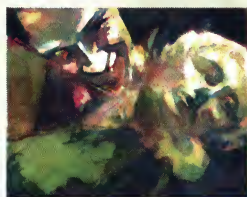
43. ___ Bastard Sword	Uncommon	Equipment		1 pool	Rob Alexander
44. ___ Bear Paw	Vampire	Gangrel	for pre pro ANI	5 capacity	Robert McNeill
45. ___ Behind You!	Rare	Combat	Obfuscate		Pete Venters
46. ___ Betrayer	Rare	Master			William O'Connor
47. ___ Bewitching Oration	Common	Action modifier	Presence		Edward Beard, Jr.
48. ___ Bianca	Vampire	Brujah	pot pre CEL	6 capacity	Mark Poole
49. ___ Black Cat	Vampire	Brujah	pot pre CEL	5 capacity	Heather Hudson
50. ___ Blood Bond	Uncommon	Action		2 blood	Harold McNeill
51. ___ Blood Doll	Common	Master			Anson Maddocks
52. ___ Blood Fury	Common	Combat	Thaumaturgy	1 blood	Daniel Gelon
53. ___ Blood Hunt	Uncommon	Action			Pete Venters
54. ___ Blood Puppy	Rare	Master		3 pool	Drew Tucker
55. ___ Blood Rage	Common	Combat	Thaumaturgy		Scott Kirschner
56. ___ Blur	Common	Combat	Celerity	1 blood	Harold McNeill
57. ___ Body of Sun	Rare	Combat	Protean	4 blood	Mark Tedin
58. ___ Bomb	Uncommon	Equipment		1 pool	Amy Weber
59. ___ Bonding	Common	Action modifier	Dominate		Douglas Shuler
60. ___ Boxed In	Common	Combat			William O'Connor
61. ___ Brainwash	Common	Master			Edward Beard, Jr.
62. ___ Brazil	Vampire	Malkavian	aus	2 pool	Drew Tucker
63. ___ Bribes	Common	Action modifier			Mark Poole
64. ___ Brujah Frenzy	Uncommon	Master	Brujah		Dan Frazier
65. ___ Brujah Justicar	Rare	Political action			Heather Hudson
66. ___ Bum's Rush	Common	Action			Bryon Wackwitz
67. ___ Burst of Sunlight	Rare	Combat	Thaumaturgy		Heather Hudson
68. ___ Business Pressure	Rare	Action modifier	Presence		Né Né Thomas
69. ___ Camarilla Exemplary	Common	Political action			Douglas Shuler
70. ___ Canine Horde	Common	Combat	Animalism		Anson Maddocks
71. ___ Cardano	Vampire	Tremere	ani aus cel DOM FOR THA	9 capacity	Richard Kane Ferguson
72. ___ Cassandra, Magus Prime	Vampire	Tremere	cel pre AUS DOM THA	10 capacity	Rob Alexander
73. ___ Cat Burglary	Rare	Action	Celerity		Dave Roach and Pete Burges
74. ___ Cats' Guidance	Common	Reaction	Animalism		Margaret Organ-Kean
75. ___ Cauldron of blood	Common	Combat	Thaumaturgy	1 blood	Sandra Everingham
76. ___ Celerity	Common	Master		+1 capacity	Nicola Leonard
77. ___ Change of Target	Uncommon	Action modifier			Dan Frazier
78. ___ Chantry	Uncommon	Master	Tremere		Dan Smith
79. ___ Charming Lobby	Uncommon	Action	Presence		Heather Hudson
80. ___ Charnas the Imp	Rare	Retainer	Tremere	1 blood	Dave Roach and Pete Burges
81. ___ Chester DuBois	Vampire	Nosferatu	for obf ANI POT	7 capacity	Daniel Gelon
82. ___ Claws of the Dead	Common	Combat	Protean	1 blood	Ron Spencer
83. ___ Cloak the Gathering	Common	Action modifier	Obfuscate		Randy Gallegos
84. ___ Colin Flynn	Vampire	Toreador	aus cel	3 capacity	Steve Casper
85. ___ Computer Hacking	Common	Action			Brian Snoddy
86. ___ Conditioning	Common	Action modifier	Dominate	1 blood	Mike Raabe
87. ___ Conquer the Beast	Rare	Combat	Animalism		Melissa Benson
88. ___ Consanguineous Boon	Common	Political action			L. A. Williams
89. ___ Consanguineous Condemnation	Common	Political action			L. A. Williams
90. ___ Conservative Agitation	Common	Political action			Mark Poole
91. ___ Courtland Leighton	Vampire	Venture	dom for pre	4 capacity	Dan Smith
92. ___ Crusher	Vampire	Brujah	for pot CEL PRE POT	9 capacity	Pete Venters
93. ___ Cryptic Mission	Common	Action	Thaumaturgy		Anson Maddocks
94. ___ Cryptic Rider	Uncommon	Action modifier		1 blood	Douglas Shuler
95. ___ Cultivated Blood Shortage	Uncommon	Master			Anson Maddocks
96. ___ Cunctator Motion	Rare	Political action			Michael Weaver
97. ___ Curse of Nitocris	Rare	Master			L. A. Williams
98. ___ Dancin' Dana	Vampire	Malkavian	cel obf AUS	6 capacity	Melissa Benson
99. ___ Dawn Operation	Uncommon	Action modifier	Fortitude		Christopher Rush
100. ___ Day Operation	Rare	Action modifier	Fortitude	1 blood	L. A. Williams
101. ___ Dead-End Alley	Common	Combat			L. A. Williams
102. ___ Deal with the Devil	Common	Master			Jeff Menges

103. ___ Deer Rifle	Common	Equipment		2 pool	Bryon Wackwitz
104. ___ Deflection	Common	Reaction	Dominate	1 blood	Larry MacDougall
105. ___ Delaying Tactics	Uncommon	Reaction			Quinton Hoover
106. ___ Delilah Easton	Vampire	Toreador	pre	2 capacity	Harold McNeill
107. ___ Demetrius Slater	Vampire	Toreador	aus cel pre	4 capacity	John Bridges
108. ___ Democritus	Vampire	Ventruue	aus cel for DOM PRE	10 capacity	Josh Timbrook
109. ___ Didi Meyers	Vampire	Malkavian	aus cel obf DOM	5 capacity	Tony Harris
110. ___ Dieter Kleist	Vampire	Toreador	aus	2 capacity	Douglas Shuler
111. ___ Dimple	Vampire	Nosferatu	obf	2 capacity	Anson Maddocks
112. ___ Disarming Presence	Uncommon	Action modifier	Presence		Mike Raabe
113. ___ Disguised Weapon	Common	Combat	Obfuscate		Anson Maddocks
114. ___ Disputed Territory	Common	Political action			L. A. Williams
115. ___ Distraction	Rare	Action	Celerity	1 blood	Mark Poole
116. ___ Dodge	Common	Combat			L. A. Williams
117. ___ Dollface	Vampire	Malkavian	aus obf	3 pool	Daniel Gelon
118. ___ Domain Challenge	Common	Political action			Douglas Shuler
119. ___ Dominate	Common	Master		+1 capacity	Douglas Shuler
120. ___ Dominate Kine	Rare	Action	Dominate	2 blood	Mark Poole
121. ___ Don Cruz, The Idealist	Vampire	Brujah	ani dom pro CEL POT PRE	10 capacity	Mark Poole
122. ___ Dorian Strack	Vampire	Toreador	cel AUS	4 capacity	Randy Gallegos
123. ___ Dr. Jest	Vampire	Malkavian	aus dom for pre OBF	8 capacity	Daniel Gelon
124. ___ Dr. John Casey	Vampire	Tremere	aus tha	3 capacity	Richard Thomas
125. ___ Dragon's Breath Rounds	Uncommon	Combat			Quinton Hoover
126. ___ Drain Essence	Uncommon	Combat	Thaumaturgy	2 blood	Anson Maddocks
127. ___ Dramatic Upheaval	Vampire	Political action			Heather Hudson
128. ___ Drawing Out the Beast	Common	Combat	Animalism		Bryon Wackwitz
129. ___ Dre, Leader of the Cold Dawn	Vampire	Brujah	cel pot	3 capacity	Lawrence Snelly
130. ___ Dread Gaze	Common	Reaction	Presence		John Bridges
131. ___ Duck	Vampire	Nosferatu	obf pot	3 capacity	Tony Harris
132. ___ Eagle's Sight	Uncommon	Reaction	Auspex		Larry MacDougall
133. ___ Earth Control	Common	Action modifier	Protean	1 blood	Jeff Menges
134. ___ Earth Meld	Common	Combat	Protean		Ron Spencer
135. ___ Ebanezer Roush	Vampire	Nosferatu	pro ANI OBF POT	8 capacity	Daniel Gelon
136. ___ Ecoterrorists	Rare	Master	Gangrel	2 pool	Dan Smith
137. ___ Effective Management	Common	Master			Né Né Thomas
138. ___ Elder Intervention	Common	Reaction		1 blood	Michael Weaver
139. ___ Elder Kindred Network	Uncommon	Reaction	Ventruue		Dan Frazier
140. ___ Elder Library	Common	Master		1 pool	Mark Poole
141. ___ Elliott Sinclair, Virtuoso Thespian	Vampire	Toreador	aus cel PRE	7 capacity	Douglas Shuler
142. ___ Elysium: The Arboretum	Uncommon	Master			Margaret Organ-Kean
143. ___ Embrace, The	Rare	Action		2 blood	Pete Venters
144. ___ Emerson Bridges	Vampire	Ventruue	pot DOM FOR PRE	8 capacity	John Bridges
145. ___ Enchant Kindred	Common	Action	Presence		Harold McNeill
146. ___ Enhanced Senses	Common	Reaction	Auspex		Amy Weber
147. ___ Entrancement	Rare	Action	Presence		Margaret Organ-Kean
148. ___ Faceless Night	Common	Action modifier	Obfuscate		Harold McNeill
149. ___ Fake Out	Common	Combat			Mark Poole
150. ___ Fame	Uncommon	Master			Kaja Foglio
151. ___ Far Mastery	Rare	Action	Dominate	1 blood	Dan Smith
152. ___ Fast Hands	Uncommon	Combat	Celerity	1 blood	Harold McNeill
153. ___ Fast Reaction	Common	Reaction	Auspex		Mike Raabe
154. ___ Felicia Mostrom	Vampire	Toreador	pre AUS CEL	5 capacity	Margaret Organ-Kean
155. ___ Fifth Tradition: Hospitality	Uncommon	Action		1 blood	Melissa Benson
156. ___ First Tradition: The Masquerade	Rare	Political action			Pete Venters
157. ___ Fists of Death	Rare	Combat	Potence	1 blood	L. A. Williams
158. ___ Flak Jacket	Common	Equipment		1 pool	Mike Raabe
159. ___ Flamethrower	Uncommon	Equipment		4 pool	Brian Snoddy
160. ___ Flash	Common	Combat	Celerity		Harold McNeill
161. ___ Flesh of Marble	Rare	Combat	Protean		Pete Venters
162. ___ Form of Mist	Uncommon	Combat	Protean		Rob Alexander

163. ___	Form of the Ghost	Common	Combat	Protean		Bryon Wackwitz
164. ___	Fortitude	Common	Master		+1 capacity	Richard Thomas
165. ___	Fourth Tradition: The Accounting	Uncommon	Action		1 blood	Mark Poole
166. ___	Fragment of the Book of Nod	Rare	Master			Rob Alexander
167. ___	Freak Drive	Rare	Action modifier	Fortitude	1 blood	Daniel Gelon
168. ___	Frenzy	Common	Master			Pete Venters
169. ___	Game of Malkav	Uncommon	Master	Malkavian		John Bridges
170. ___	Gangrel Atavism	Uncommon	Master	Gangrel		Pete Venters
171. ___	Gangrel Justicar	Rare	Political action			L. A. Williams
172. ___	Ghoul Escort	Rare	Retainer			Jeff Rebner
173. ___	Ghoul Retainer	Rare	Retainer		2 pool	L. A. Williams
174. ___	Giant's Blood	Rare	Master			Edward Beard, Jr.
175. ___	Gideon Fontaine	Vampire	Ventruue	PRE	3 capacity	Heather Hudson
176. ___	Gilbert Duane	Vampire	Malkavian	AUS DOM OBF	7 capacity	Pete Venters
177. ___	Gird Minions	Common	Master			Mike Raabe
178. ___	Gitane St. Claire	Vampire	Gangrel	ANI FOR PRO	7 capacity	Quinton Hoover
179. ___	Giuliano Vincenzi	Vampire	Gangrel	for	2 capacity	John Bridges
180. ___	Glaser Rounds	Uncommon	Combat			Né Né Thomas
181. ___	Gleam of Red Eyes	Common	Combat	Protean		Harold McNeill
182. ___	Golconda: Inner Peace	Rare	Master			Kaja Foglio
183. ___	Govern the Unaligned	Common	Action	Dominate	1 blood	Mark Poole
184. ___	Graverobbing	Uncommon	Action	Dominate		Edward Beard, Jr.
185. ___	Grenade	Uncommon	Equipment			Mark Poole
186. ___	Grendel the Worm-Eaten	Vampire	Nosferatu	ani pot OBF	5 capacity	Richard Kane Ferguson
187. ___	Growing Fury	Common	Combat	Potence		Heather Hudson
188. ___	Gunther, Beast Lord	Vampire	Gangrel	aus for pro ANI	7 capacity	Ron Spencer
189. ___	Gypsies	Uncommon	Ally	Gangrel	3 pool	Pete Venters
190. ___	Hasina Kesi	Vampire	Caitiff	pot	1 capacity	Susan Van Camp
191. ___	Haven Uncovered	Common	Master			Pete Venters
192. ___	Hawg	Common	Equipment			Tom Wänerstrand
193. ___	Heather Florent, The Opportunist	Vampire	Ventruue	dom FOR PRE	6 capacity	Jeff Menges
194. ___	Hector Sosa	Vampire	Brujah	pot pre	4 capacity	Mark Tedin
195. ___	Helena Casimir	Vampire	Ventruue	cel for DOM POT PRE	9 capacity	Ken Meyer, Jr.
196. ___	Hell Hound	Rare	Ally		2 pool	Daniel Gelon
197. ___	Hidden Lurker	Common	Action	Obfuscate		Steve Casper
198. ___	High Stakes	Rare	Political action	Ventruue		Stuart Beel
199. ___	Homunculus	Uncommon	Retainer	Protean		Bryon Wackwitz
200. ___	Hostile Takeover	Rare	Master	Ventruue	1 pool	Mike Raabe
201. ___	Ignatius	Vampire	Tremere	aus dom tha	4 capacity	Harold McNeill
202. ___	Igo the Hungry	Vampire	Caitiff	pre pro	1 capacity	Edward Beard, Jr.
203. ___	Illegal Search and Seizure	Common	Master			Mark Poole
204. ___	Immortal Grapple	Rare	Combat	Potence		L. A. Williams
205. ___	Indomitability	Common	Combat	Fortitude		Dan Smith
206. ___	Infernal Pursuit	Uncommon	Combat	Celerity		Ron Spencer
207. ___	Information Highway	Uncommon	Master			William O'Connor
208. ___	IR Goggles	Uncommon	Equipment			Anson Maddocks
209. ___	Ivory Bow	Rare	Equipment		1 pool	Tom Wänerstrand
210. ___	J. S. Simmons, Esq.	Rare	Retainer			Chris McLoughlin
211. ___	Jackie Therman	Rare	Retainer			Melissa Benson
212. ___	Jazz Wentworth	Vampire	Ventruue	dom for PRE	5 capacity	Sandra Everingham
213. ___	Jing Wei	Vampire	Tremere	dom tha	3 capacity	Margaret Organ-Kean
214. ___	Justicar Retribution	Uncommon	Political action			Michael Weaver
215. ___	Justine, Elder of Dallas	Vampire	Tremere	obf AUS DOM THA	8 capacity	Sandra Everingham
216. ___	Kallista, Master Sculptor	Vampire	Toreador	pre pro AUS CEL	6 capacity	Dan Smith



217. ___ Kindred Intelligence	Rare	Action	Nosferatu			Michael Weaver
218. ___ Kindred Restructure	Vampire	Political action				Quinton Hoover
219. ___ Kindred Segregation	Vampire	Political action				Né Né Thomas
220. ___ Kindred Society Games	Rare	Master	Toreador			Mark Poole
221. ___ Kine Resources Contested	Common	Political action				Heather Hudson
222. ___ Knights, The	Rare	Ally	Brujah	1 pool		L. A. Williams
223. ___ KoKo	Vampire	Nosferatu	pot	2 capacity		L. A. Williams
224. ___ KRCG News Radio	Uncommon	Master		2 pool		William O'Connor
225. ___ Labyrinth, The	Uncommon	Master	Nosferatu	1 pool		Pete Venters
226. ___ Laptop Computer	Common	Equipment		1 pool		Brian Snoddy
227. ___ Lazarus	Vampire	Tremere	cel pot AUS DOM THA	9 capacity		Edward Beard, Jr.
228. ___ Legal Manipulations	Common	Action	Presence	1 blood		Stuart Beel
229. ___ Letter from Vienna	Uncommon	Master				Amy Weber
230. ___ Lextalionis	Vampire	Political action				Pete Venters
231. ___ Life Boon	Uncommon	Master				Kaja Foglio
232. ___ Lost in Crowds	Common	Action modifier	Obfuscate			Doug Gregory
233. ___ Loyal Street Gang	Uncommon	Ally	Brujah	1 pool		Bryon Wackwitz
234. ___ Luccia Paciola	Vampire	Ventrue	for pre DOM	6 capacity		Larry MacDougall
235. ___ Lucian	Vampire	Malkavian	cel tha AUS DOM OBF	10 capacity		Drew Tucker
236. ___ Lucky Blow	Common	Combat				Pete Venters
237. ___ Lucretia, Cess Queen	Vampire	Nosferatu	aus cel for pot ANI OBF	10 capacity		Anson Maddocks
238. ___ Lupo	Vampire	Brujah	pot	2 capacity		Josh Timbrook
239. ___ Lydia Van Cuelen	Vampire	Tremere	aus dom pre tha	6 capacity		Christopher Rush
240. ___ Madness Network	Rare	Master	Malkavian			Anson Maddocks
241. ___ Magic of the Smith	Rare	Action	tha	1 blood		Jeff Menges
242. ___ Majesty	Common	Combat	Presence			Brian Snoddy
243. ___ Major Boon	Uncommon	Master				Kaja Foglio
244. ___ Malkavian Dementia	Uncommon	Master				Anson Maddocks
245. ___ Malkavian Justicar	Rare	Political action				Ken Meyer, Jr.
246. ___ Malkavian Prank	Rare	Master	Malkavian			Dan Frazier
247. ___ Malkavian Time Auction	Rare	Master	Malkavian			Amy Weber
248. ___ Manstopper Rounds	Uncommon	Combat				Né Né Thomas
249. ___ Mariel, Lady Thunder	Vampire	Malkavian	aus tha DOM OBF	7 capacity		Anson Maddocks
250. ___ Marty Lechtansi	Vampire	Nosferatu	ani for DOM OBF POT	9 capacity		Quinton Hoover
251. ___ Masika	Vampire	Toreador	AUS CEL PRE	10 capacity		Mark Poole
252. ___ Mask of a Thousand Faces	Uncommon	Action modifier	Obfuscate			Jeff Menges
253. ___ Masquerade Endangered	Uncommon	Master				William O'Connor
254. ___ Masquerade Enforcement	Vampire	Political action				Mark Poole
255. ___ Melissa Barton	Vampire	Ventrue	cel dom for pre	5 capacity		Melissa Benson
256. ___ Merrill Molitor	Vampire	Tremere	aus dom THA	5 capacity		Douglas Shuler
257. ___ Metro Underground	Uncommon	Master				Randy Gallegos
258. ___ Mighty Grapple	Common	Combat	Potence			William O'Connor
259. ___ Millicent Smith, Pur. V. Hunter	Rare	Master				Heather Hudson
260. ___ Minion Tap	Common	Master				Bryon Wackwitz
261. ___ Minor Boon	Uncommon	Master				Kaja Foglio
262. ___ Miranda Sanova	Vampire	Brujah	aus obf pot CEL PRE	8 capacity		Ken Meyer, Jr.
263. ___ Misdirection	Common	Master		X pool		Mark Poole
264. ___ Mob Connections	Uncommon	Master				William O'Connor
265. ___ Movement of the Mind	Common	Combat	Thaumaturgy			Edward Beard, Jr.
266. ___ Mr. Winthrop	Rare	Retainer				Pete Venters
267. ___ Muddled Vampire Hunter	Uncommon	Ally	Malkavian	2 pool		Anson Maddocks
268. ___ Murder of Crows	Rare	Retainer	Animalism	1 blood		Richard Thomas
269. ___ Natasha Volfchek	Vampire	Ventrue	cel dom pot FOR PRE	9 capacity		Heather Hudson
270. ___ Navar McClaren	Vampire	Caitiff	ani	1 capacity		Melissa Benson



Please take a few moments to complete this survey about *The Duelist*™.

All completed surveys received on or before November 30, 1995 will be entered into a random drawing.

Five winners will receive one box of *Magic: The Gathering—Homelands*™ cards. One entry per person. Void where prohibited.

How would you rate the articles in this issue of *The Duelist*?

Rating:	Best I've Read	Worth Reading	I've Read Better	It was terrible!
Letters (p. 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Ice Age</i> ™: Frequently Asked Questions (p. 8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Homelands</i> : The Making of An Expansion (p. 10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Slowing of His Heart (p. 14)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Card Spotlight: Boomerang Returns (p. 18)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Excuse Me, Mr. Suitcase? (p. 22)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Inflatable Creatures (p. 25)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overlooked and Underused (p. 28)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Playing Your Pet (p. 30)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Murk Dwellers (p. 35)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
WotC Picks (p. 38)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hosue Rules (p. 42)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DC News (p. 46)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Long And Winding Road (p. 49)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Championship Rules Challenge (p. 53)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Darkest Sovereigns (p. 54)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dear Mr. Garfield (p. 57)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Talking with Mark Tedin (p. 63)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
WotC News (p. 69)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Phil & Dixie (p. 72)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lost in the Shuffle (p. 74)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Diviner (p. 79)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Designers Notes/Reports on Trading Card Games (p. 81)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
OverPower Review (p. 84)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Magic: The Puzzling (p. 88)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Magic Tricks (pp. 92)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rulings and Errata (p. 98)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Chronicles Functional Changes (p. 101)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
From Jyhad™ to V:TES™ (p. 104)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
V:TES Card List (p. 110)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What I liked most: _____

What I disliked most: _____

2. How would you rate this issue?

Rating:	Great	Good	OK	Awful
Graphics quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collecting issues coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gaming issues coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tournament coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Product reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall rating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. What are you most interested in seeing in *The Duelist*?

Rating:	A must	Pretty Important	I might read it	Definitely not
Card lists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
FAQs/rules	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Strategy/game play	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Game variants	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
International coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trading and collecting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Previews/features on Magic releases	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Previews/features on other Deckmaster™ releases	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interviews with artists and designers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
News/reviews of non-Deckmaster	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Duelists' Convocation news	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
News about non-Deckmaster WotC games (e.g. <i>Ars Magica</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. What would you like to see in future issues of *The Duelist*?

5. What improvements do you suggest?

6. How informative is *The Duelist* compared to other sources of information about trading card game products?

More Equally Less

7. How appropriate to your skill level are *The Duelist's* strategy and game play articles?

Too basic About right Too advanced

8. Other sources I use for information about Deckmaster trading card game products are:

9. Other magazines I read include:

10. Where did you get this issue of *The Duelist*?

As a Convocation member As a subscriber
 At a convention On the newsstand
 At a retail store Other _____

Name of store _____

11. How many people, including yourself, read or looked through this copy of *The Duelist*? _____ How much time in total did you spend reading this issue of *The Duelist*?

2 hours or more 1/2 to 1 hour
 1 to 2 hours Less than 1/2 an hour

12. I am a (check as many as apply):

Card collector Wargamer
 Card/tabletop game player Avid reader
 Retailer Computer video game player
 Roleplayer Other _____

13. I am:

under 13 13-17 male
 18-24 25-34 female
 35-54 55-64
 65 or older

14. My annual income is:

under \$15,000 \$15,001 - \$25,000
 \$25,001 - \$35,000 \$35,001 - \$50,000
 \$50,001 - \$75,000 over \$75,000

16. How many months have you been playing *Magic*? _____ How many hours a week do you play *Magic*? _____

17. Have you played in WotC-sponsored *Magic* tournaments? Yes No

18. Do you collect Deckmaster cards? Yes No

19. About how many purchases did you make from retail outlets in obtaining your *Magic* cards? _____

20. Approximately how many *Magic* cards do you own?

Unlimited Sets: _____ Limited Sets: _____
Alpha/Beta/Unlimited Revised™ _____ *Arabian Nights™* _____
Fourth Edition™ _____ *Antiquities™* _____
Chronicles™ _____ *Legends™* _____
Ice Age™ _____ *The Dark™* _____
_____ _____ *Fallen Empires™* _____

21. How many Jyhad/V:TES cards have you purchased? Jyhad: _____ V:TES: _____

22. I play other trading card games including: _____

23. I collect other trading card games including: _____

24. Do you have Internet access? Yes No
 Please list the on-line groups you participate in, if any: _____

25. Would you be willing to participate in *Duelist*/WotC market research? Yes No

Name: _____

Address: _____

Phone: _____ Date: _____

Thanks again for your help.
 All responses are confidential.

Welcome to

THE DUELIST

The Official Deckmaster™ Magazine

The first magazine of its kind, *The Duelist*™ is designed to be the ultimate reference for trading card game players and collectors. Help *The Duelist* meet your gaming needs by filling out the survey on the other side of this page. Five respondents will receive one box of *Magic: The Gathering—Homelands*™ cards. Thanks for your interest and your help in making *The Duelist* the premier trading card game magazine.



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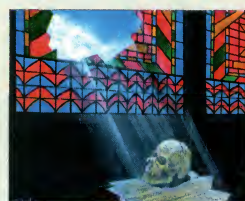


271. ___ Night Moves	Uncommon	Action	Obfuscate			Jeff Menges
272. ___ Nik	Vampire	Caitiff	cel		1 capacity	Dan Smith
273. ___ Nimble Feet	Common	Combat	Celerity			Nicola Leonard
274. ___ Normal	Vampire	Malkavian	obf		2 capacity	Tim Bradstreet & Grant Goleash
275. ___ Nosferatu Justicar	Rare	Political action				Mark Tedin
276. ___ Nosferatu Putrescence	Uncommon	Combat				Dave Roach & Pete Burges
277. ___ Obedience	Uncommon	Reaction	Dominate			Ron Spencer
278. ___ Obfuscate	Common	Master			+1 capacity	John Bridges
279. ___ Open Grate	Common	Combat				Dan Frazier
280. ___ Outcast Mage	Uncommon	Ally	Tremere		3 pool	Susan Van Camp
281. ___ Owl Companion	Uncommon	Retainer	Animalism			L. A. Williams
282. ___ Ozmo	Vampire	Malkavian	dom obf AUS		6 capacity	John Bridges
283. ___ Parity Shift	Vampire	Political action				L. A. Williams
284. ___ Patagia: ...Allowing Limited Flight	Rare	Action	Nosferatu		1 blood	Anson Maddocks
285. ___ Peace Treaty	Common	Political action				Amy Weber
286. ___ Police Department	Uncommon	Master				William O'Connor
287. ___ Political Ally	Rare	Ally	Venture		2 pool	Kaja Foglio
288. ___ Political Backlash	Common	Reaction				Julian Jackson
289. ___ Political Flux	Common	Political action				Né Né Thomas
290. ___ Potence	Common	Master			+1 capacity	L. A. Williams
291. ___ Powerbase: Chicago	Uncommon	Master			1 pool	Ken Meyer, Jr.
292. ___ Powerbase: Washington, D.C.	Uncommon	Master			1 pool	Michael Weaver
293. ___ Praxis Seizure: Atlanta	Rare	Political action				Josh Timbrook
294. ___ Praxis Seizure: Boston	Rare	Political action				Edward Beard, Jr.
295. ___ Praxis Seizure: Chicago	Rare	Political action				Robert McNeill
296. ___ Praxis Seizure: Cleveland	Rare	Political action				Né Né Thomas
297. ___ Praxis Seizure: Dallas	Rare	Political action				Richard Thomas
298. ___ Praxis Seizure: Houston	Rare	Political action				Kaja Foglio
299. ___ Praxis Seizure: Miami	Rare	Political action				Richard Thomas
300. ___ Praxis Seizure: Seattle	Rare	Political action				Nicola Leonard
301. ___ Praxis Seizure: Washington, D.C.	Rare	Political action				John Bridges
302. ___ Praxis Solomon	Vampire	Political action				L. A. Williams
303. ___ Presence	Common	Master			+1 capacity	Richard Thomas
304. ___ Protean	Common	Master			+1 capacity	Mark Tedin
305. ___ Protected Resources	Rare	Master			2 pool	Richard Thomas
306. ___ Protracted Investment	Common	Master			3 pool	Brian Snoddy
307. ___ Psyche!	Uncommon	Combat	Celerity			Jeff Menges
308. ___ Psychic Projection	Rare	Action	Auspex			Amy Weber
309. ___ Psychic Veil	Rare	Action	Obfuscate		1 blood	Heather Hudson
310. ___ Pulled Fangs	Rare	Combat				Edward Beard, Jr.
311. ___ Pulling Strings	Uncommon	Reaction	Dominate			Dan Smith
312. ___ Pulse of the Canaille	Uncommon	Action	Auspex		3 blood	Anson Maddocks
313. ___ Quinton McDonnell	Vampire	Gangrel	ani cel pro FOR		8 capacity	Melissa Benson
314. ___ Rack, The	Uncommon	Master				Quinton Hoover
315. ___ Rake	Vampire	Brujah	aus cel pot PRE		6 capacity	Mark Tedin
316. ___ Ramiel DuPre	Vampire	Toreador	aus cel dom PRE		5 capacity	Richard Kane Ferguson
317. ___ Rampage	Uncommon	Action	Potence			Robert McNeill
318. ___ Rapid Healing	Common	Action	Fortitude			Ron Spencer
319. ___ Rats' Warning	Common	Reaction	Animalism			Pete Venters
320. ___ Raven	Vampire	Gangrel	ani FOR PRO		5 capacity	L. A. Williams
321. ___ Raven Spy	Uncommon	Retainer	Animalism		1 blood	Dan Frazier
322. ___ Read Intentions	Common	Combat	Auspex			Susan Van Camp
323. ___ Regaining the Upper Hand	Common	Political action				Stuart Beel
324. ___ Renegade Garou	Rare	Ally	Gangrel		5 pool	Daniel Gelon
325. ___ Resplendent Protector	Rare	Retainer	Toreador			Michael Weaver
326. ___ Restoration	Common	Action	Fortitude			Susan Van Camp



327. ___ Reversal of Fortunes	Vampire	Political action			Margaret Organ-Kean
328. ___ Ricki Van Demsi	Vampire	Gangrel	for pro	3 capacity	Quinton Hoover
329. ___ Ritual Challenge	Rare	Action	Gangrel	1 blood	L. A. Williams
330. ___ Ritual of the Bitter Rose	Rare	Act. mod./Cmbt.			Drew Tucker
331. ___ Roland Bishop	Vampire	Malkavian	aus dom obf	4 capacity	Edward Beard, Jr.
332. ___ Roland Loussarian	Vampire	Ventrue	for pre	3 capacity	Melissa Benson
333. ___ Roman Alexander	Vampire	Gangrel	ani for pro	4 capacity	Melissa Benson
334. ___ Roreca Quaid	Vampire	Tremere	tha	2 capacity	Pete Venters
335. ___ Roxanne, Rectrix of the 13th Flr.	Vampire	Malkavian	pot AUS DOM FOR OBF	9 capacity	Mark Poole
336. ___ RPG Launcher	Rare	Equipment		2 pool	Brian Snoddy
337. ___ Rufina Soledad	Vampire	Ventrue	for	2 pool	Nicola Leonard
338. ___ Rumors of Gehenna	Rare	Political action			Né Né Thomas
339. ___ Sabbat Threat	Vampire	Political action			Quinton Hoover
340. ___ Sabine Lafitte	Vampire	Tremere	aus dom pot tha	5 capacity	Josh Timbrook
341. ___ Sammy	Vampire	Nosferatu	ani obf pot	4 capacity	Pete Venters
342. ___ Sarah Cobbler	Vampire	Tremere	dom THA	4 capacity	Daniel Gelon
343. ___ Saturday-Night Special	Common	Equipment		1 pool	Tom Wänerstrand
344. ___ Sawed-Off Shotgun	Common	Equipment		2 pool	Mark Tedin
345. ___ Scorn of Adonis	Uncommon	Action modifier	Toreador		Chris McLoughlin
346. ___ Sebastian Marley	Vampire	Nosferatu	aus obf pot ANI	7 capacity	Scott Kirschner
347. ___ Second Tradition: Domain	Uncommon	Reaction			L. A. Williams
348. ___ Seduction	Common	Action modifier	Dominate		Harold McNeill
349. ___ Selma the Repugnant	Vampire	Nosferatu	ani for OBF POT	8 capacity	Richard Kane Ferguson
350. ___ Sengir Dagger	Rare	Equipment		2 pool	Margaret Organ-Kean
351. ___ Shadow of the Beast	Uncommon	Action	Protean	1 blood	Pete Venters
352. ___ Shattering Blow	Common	Combat	Potence		Anson Maddocks
353. ___ Sheldon, Lord of the Clog	Vampire	Nosferatu	for ANI AUS OBF POT	9 capacity	Ron Spencer
354. ___ Short-Term Investment	Common	Master		1 pool	Brian Snoddy
355. ___ Sideslip	Common	Combat	Celerity		Dan Smith
356. ___ Sir Walter Nash	Vampire	Ventrue	DOM FOR PRE	7 capacity	Dan Frazier
357. ___ Sixth Tradition: Destruction	Uncommon	Action			Kaja Foglio
358. ___ Skin of Night	Uncommon	Combat	Fortitude		Anson Maddocks
359. ___ Skin of Rock	Common	Combat	Fortitude		Christopher Rush
360. ___ Skin of Steel	Common	Combat	Fortitude	1 blood	Douglas Shuler
361. ___ Slashers, The	Rare	Ally	Brujah	1 pool	L. A. Williams
362. ___ Slum Hunting Ground	Uncommon	Master	Nosferatu	2 pool	L. A. Williams
363. ___ Smiling Jack, The Anarch	Rare	Master			Drew Tucker
364. ___ Smudge the Ignored	Vampire	Caitiff		1 capacity	Lawrence Snelly
365. ___ Social Charm	Common	Action	Presence		Douglas Shuler
366. ___ Society Hunting Ground	Uncommon	Master	Toreador	2 pool	Michael Weaver
367. ___ Society of Leopold	Rare	Master			L. A. Williams
368. ___ Soul Gem of Etrius	Rare	Equipment		2 pool	Dave Roach and Pete Burges
369. ___ Spawning Pool, The	Rare	Master	Nosferatu		Anson Maddocks
370. ___ Spirit's Touch	Common	Reaction	Auspex		Amy Weber
371. ___ Sport Bike	Uncommon	Equipment		1 pool	Tom Wänerstrand
372. ___ Spying Mission	Uncommon	Action modifier	Obfuscate		Jeff Menges
373. ___ Storm Sewers	Uncommon	Master	Nosferatu		Tom Wänerstrand
374. ___ Submachine Gun	Uncommon	Equipment		4 pool	Douglas Shuler
375. ___ Succubus Club	Rare	Master			Pete Venters
376. ___ Sudden Reversal	Uncommon	Master			L. A. Williams
377. ___ Surprise Influence	Common	Reaction			Steve Casper
378. ___ Sylvester Simms	Vampire	Malkavian	ani dom pre AUS OBF	8 capacity	Richard Kane Ferguson
379. ___ Talbot's Chainsaw	Rare	Equipment		3 pool	Tom Wänerstrand
380. ___ Tasha Morgan	Rare	Retainer			Chris McLoughlin
381. ___ Taste of Vitae	Uncommon	Combat			Pete Venters
382. ___ Tatiana Romanov	Vampire	Toreador	cel pre AUS	7 capacity	Sandra Everingham

383. ___ Telepathic Counter	Common	Reaction	Auspex			Susan Van Camp
384. ___ Telepathic Misdirection	Common	Reaction	Auspex		1 blood	Edward Beard, Jr.
385. ___ Telepathic Vote Counting	Rare	Action modifier	Auspex			Richard Thomas
386. ___ Temptation of Greater Power	Rare	Master			3 pool	Christopher Rush
387. ___ Thadius Zho, Mage	Rare	Ally	Tremere		4 pool	Christopher Rush
388. ___ Thaumaturgy	Common	Master			+1 capacity	Anson Maddocks
389. ___ Theft of Vitae	Common	Combat	Thaumaturgy			Ron Spencer
390. ___ Third Tradition: Progeny	Uncommon	Action			1 blood	L. A. Williams
391. ___ Thomas Thorne	Vampire	Tremere	ani aus cel tha DOM		6 capacity	Robert McNeill
392. ___ Threats	Common	Action modifier	Dominate			Mark Tedin
393. ___ Thrown Gate	Common	Combat	Potence			Dan Frazier
394. ___ Thrown Sewer Lid	Common	Combat	Potence			Mike Raabe
395. ___ Tiberius, The Scandalmonger	Vampire	Nosferatu	ani cel obf pot		5 capacity	Quinton Hoover
396. ___ Timothy Crowley	Vampire	Ventrue	ani dom FOR PRE		7 capacity	Pete Venters
397. ___ Toreador Justicar	Rare	Political action				Heather Hudson
398. ___ Torn Signpost	Uncommon	Combat	Potence			Jeff Menges
399. ___ Tragic Love Affair	Uncommon	Master	Toreador			Susan Van Camp
400. ___ Trap	Common	Combat				Jeff Rebner
401. ___ Tremere Justicar	Rare	Political action				Steve Casper
402. ___ Tura Vaughn	Vampire	Brujah	dom CEL POT PRE		8 capacity	Melissa Benson
403. ___ Tusk, The Talebearer	Vampire	Nosferatu	ani pot OBF		6 capacity	Steve Casper
404. ___ Ulugh Beg, The Watcher	Vampire	Tremere	cel for pot AUS DOM THA		10 capacity	Mark Poole
405. ___ Uma Hatch	Vampire	Brujah	cel pre		3 capacity	Anson Maddocks
406. ___ Undead Persistence	Uncommon	Combat	Fortitude			Scott Kirschner
407. ___ Undead Strength	Common	Combat	Potence			Anson Maddocks
408. ___ Unflinching Persistence	Common	Combat	Fortitude			Brian Snoddy
409. ___ Unnatural Disaster	Common	Master			2 pool	Harold McNeill
410. ___ Uptown Hunting Ground	Uncommon	Master	Ventrue		2 pool	William O'Connor
411. ___ Uriah Winter	Vampire	Caitiff	for pot		1 capacity	Doug Gregory
412. ___ Vampiric Disease	Rare	Master				Mark Tedin
413. ___ Vampiric Speed	Common	Combat	Celerity			Ron Spencer
414. ___ Vanish from the Mind's Eye	Common	Combat	Obfuscate			Dan Smith
415. ___ Vast Wealth	Uncommon	Master				Kaja Foglio
416. ___ Ventrue Headquarters	Uncommon	Master	Ventrue		1 pool	Dan Smith
417. ___ Ventrue Justicar	Rare					Heather Hudson
418. ___ Violette Prentiss	Vampire	Ventrue	dom PRE		4 capacity	Steve Casper
419. ___ Vliam Andor	Vampire	Gangrel	ani		2 capacity	Ken Meyer, Jr.
420. ___ Voter Captivation	Uncommon	Action modifier	Presence			Stuart Beel
421. ___ Vulnerability	Uncommon	Master			1 pool	Mark Poole
422. ___ Wake with Evening's Freshness	Common	Reaction				Randy Gallegos
423. ___ Walk of Flame	Uncommon	Combat	Thaumaturgy			Richard Thomas
424. ___ Warzone Hunting Ground	Uncommon	Master	Brujah		2 pool	Dan Smith
425. ___ Weather Control	Uncommon	Combat	Thaumaturgy			Richard Thomas
426. ___ Well-Aimed Car	Uncommon	Combat	Potence			William O'Connor
427. ___ Wolf Claws	Common	Combat	Protean		1 blood	Pete Venters
428. ___ Wolf Companion	Uncommon	Retainer	Animalism		1 blood	Melissa Benson
429. ___ Wooden Stake	Uncommon	Equipment				Dave Roach & Pete Burges
430. ___ Wynn	Vampire	Gangrel	obf pot ANI FOR PRO		10 capacity	Susan Van Camp
431. ___ XTC-Laced blood	Rare	Master				Steve Casper
432. ___ Yuri, The Talon	Vampire	Brujah	cel pot pre		4 capacity	Richard Kane Ferguson
433. ___ Zack North	Vampire	Gangrel	ani for pot pro		6 capacity	Quinton Hoover
434. ___ Zebulon	Vampire	Malkavian	aus dom pro OBF		5 capacity	Ken Meyer, Jr.
435. ___ Zip Gun	Uncommon	Combat				Kaja Foglio
436. ___ Zoo Hunting Ground	Uncommon	Master	Gangrel		2 pool	Susan Van Camp



Magic: The Gathering-



HOMELANDS



CARD LIST

Compiled by T. Brian Wagner

Cards are printed in sheets of 121 cards. The number after the rarity classification is the number of times that particular card appears on its sheet.
The average distribution for a Homelands booster pack is six cards from the common sheet and two cards from the uncommon sheet.
This distribution is a projected average; actual distribution in individual boosters may vary.

CARD NAME	TYPE	COLOR	ARTIST	RARITY
1. ___ Abbey Gargoyles	Summon Gargoyles	White	Christopher Rush	Uncommon 3
2. ___ Abbey Matron (ver. 1)	Summon Cleric	White	Mike Kimble	Common 2
3. ___ Abbey Matron (ver. 2)	Summon Cleric	White	Mike Kimble	Common 2
4. ___ Æther Storm	Enchantment	Blue	Mark Tedin	Uncommon 3
5. ___ Aliban's Tower (ver. 1)	Instant	Red	Jeff A. Menges	Common 2
6. ___ Aliban's Tower (ver. 2)	Instant	Red	Jeff A. Menges	Common 2
7. ___ Ambush	Instant	Red	Alan Rabinowitz	Common 1
8. ___ Ambush Party (ver. 1)	Summon Ambush Party	Red	Mark Poole	Common 2
9. ___ Ambush Party (ver. 2)	Summon Ambush Party	Red	Mark Poole	Common 2
10. ___ An-Havva Constable	Summon Constable	Green	Dan Frazier	Uncommon 3
11. ___ An-Havva Inn	Sorcery	Green	Brian Snōddy	Uncommon 3
12. ___ An-Havva Township	Land	Land	Liz Danforth	Uncommon 1
13. ___ An-Zerrin Ruins	Enchantment	Red	Dennis Detwiller	Uncommon 1
14. ___ Anaba Ancestor	Summon Ghost	Red	Anson Maddocks	Uncommon 1
15. ___ Anaba Bodyguard (ver. 1)	Summon Bodyguard	Red	Anson Maddocks	Common 2
16. ___ Anaba Bodyguard (ver. 2)	Summon Bodyguard	Red	Anson Maddocks	Common 2
17. ___ Anaba Shaman (ver. 1)	Summon Minotaur	Red	Anson Maddocks	Common 2
18. ___ Anaba Shaman (ver. 2)	Summon Minotaur	Red	Anson Maddocks	Common 2
19. ___ Anaba Spirit Crafter	Summon Minotaur	Red	Anson Maddocks	Uncommon 1
20. ___ Apocalypse Chime	Artifact	Artifact	Mark Poole	Uncommon 1
21. ___ Autumn Willow	Summon Legend	Green	Margaret Organ-Kean	Uncommon 1
22. ___ Aysen Abbey	Land	Land	Liz Danforth	Uncommon 3
23. ___ Aysen Bureaucrats (ver. 1)	Summon Bureaucrats	White	Alan Rabinowitz	Common 2
24. ___ Aysen Bureaucrats (ver. 2)	Summon Bureaucrats	White	Alan Rabinowitz	Common 2
25. ___ Aysen Crusader	Summon Crusader	White	NéNé Thomas	Uncommon 1
26. ___ Aysen Highway	Enchantment	White	NéNé Thomas	Uncommon 1
27. ___ Baki's Curse	Sorcery	Blue	Nicola Leonard	Uncommon 1
28. ___ Baron Sengir	Summon Legend	Black	Pete Venters	Uncommon 1
29. ___ Beast Walkers	Summon Heroes	White	Heather Hudson	Uncommon 1
30. ___ Black Carriage	Summon Carriage	Black	David A. Cherry	Uncommon 1
31. ___ Broken Visage	Instant	Black	Mike Kimble	Uncommon 1
32. ___ Carapace (ver. 1)	Enchant Creature	Green	Anson Maddocks	Common 2
33. ___ Carapace (ver. 2)	Enchant Creature	Green	Anson Maddocks	Common 2
34. ___ Castle Sengir	Land	Land	Pete Venters	Uncommon 3
35. ___ Cemetery Gate (ver. 1)	Summon Wall	Black	Melissa Benson	Common 2
36. ___ Cemetery Gate (ver. 2)	Summon Wall	Black	Melissa Benson	Common 2
37. ___ Chain Stasis	Instant	Blue	Pat Morrissey	Uncommon 1
38. ___ Chandler	Summon Legend	Red	Douglas Shuler	Common 1



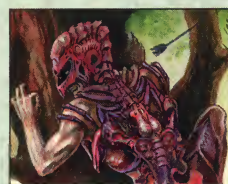


CARD NAME	TYPE	COLOR	ARTIST	RARITY
39. ___ Clockwork Gnomes	Artifact Creature	Artifact	Douglas Shuler	Common 1
40. ___ Clockwork Steed	Artifact Creature	Artifact	Amy Weber	Common 1
41. ___ Clockwork Swarm	Artifact Creature	Artifact	Amy Weber	Common 1
42. ___ Coral Reef	Enchantment	Blue	Amy Weber	Common 1
43. ___ Dark Maze (ver. 1)	Summon Wall	Blue	Rob Alexander	Common 2
44. ___ Dark Maze (ver. 2)	Summon Wall	Blue	Rob Alexander	Common 2
45. ___ Daughter of Autumn	Summon Legend	Green	Margaret Organ-Kean	Uncommon 1
46. ___ Death Speakers	Summon Speakers	White	Douglas Shuler	Uncommon 3
47. ___ Didgeridoo	Artifact	Artifact	Melissa Benson	Uncommon 1
48. ___ Drudge Spell	Enchantment	Black	NéNé Thomas	Uncommon 3
49. ___ Dry Spell (ver. 1)	Sorcery	Black	Brian Snöddy	Common 2
50. ___ Dry Spell (ver. 2)	Sorcery	Black	Brian Snöddy	Common 2
51. ___ Dwarven Pony	Summon Pony	Red	Margaret Organ-Kean	Uncommon 1
52. ___ Dwarven Sea Clan	Summon Dwarves	Red	Amy Weber	Uncommon 1
53. ___ Dwarven Trader (ver. 1)	Summon Dwarf	Red	Margaret Organ-Kean	Common 2
54. ___ Dwarven Trader (ver. 2)	Summon Dwarf	Red	Margaret Organ-Kean	Common 2
55. ___ Ebony Rhino	Artifact Creature	Artifact	Amy Weber	Common 1
56. ___ Eron the Relentless	Summon Legend	Red	Christopher Rush	Uncommon 3
57. ___ Evaporate	Sorcery	Red	Alan Rabinowitz	Uncommon 3
58. ___ Faerie Noble	Summon Noble	Green	Susan Van Camp	Uncommon 1
59. ___ Feast of the Unicorn (ver. 1)	Enchant Creature	Black	Dennis Detwiller	Common 2
60. ___ Feast of the Unicorn (ver. 2)	Enchant Creature	Black	Dennis Detwiller	Common 2
61. ___ Feroz's Ban	Artifact	Artifact	Heather Hudson	Uncommon 1
62. ___ Folk of An-Havva (ver. 1)	Summon Folk of An-Havva	Green	Julie Baroh	Common 2
63. ___ Folk of An-Havva (ver. 2)	Summon Folk of An-Havva	Green	Julie Baroh	Common 2
64. ___ Forget	Sorcery	Blue	Mike Kimble	Uncommon 1
65. ___ Funeral March	Enchant Creature	Black	Melissa Benson	Common 1
66. ___ Ghost Hounds	Summon Hounds	Black	Jeff A. Menges	Uncommon 3
67. ___ Giant Albatross (ver. 1)	Summon Albatross	Blue	David A. Cherry	Common 2
68. ___ Giant Albatross (ver. 2)	Summon Albatross	Blue	David A. Cherry	Common 2
69. ___ Giant Oyster	Summon Oyster	Blue	Nicola Leonard	Uncommon 3
70. ___ Grandmother Sengir	Summon Legend	Black	Pete Venters	Uncommon 1
71. ___ Greater Werewolf	Summon Lycanthrope	Black	Dennis Detwiller	Common 1
72. ___ Hazduhr the Abbot	Summon Legend	White	Dan Frazier	Uncommon 1
73. ___ Headstone	Instant	Black	David A. Cherry	Common 1
74. ___ Heart Wolf	Summon Wolf	Red	Margaret Organ-Kean	Uncommon 1
75. ___ Hungry Mist (ver. 1)	Summon Mist	Green	Heather Hudson	Common 2
76. ___ Hungry Mist (ver. 2)	Summon Mist	Green	Heather Hudson	Common 2
77. ___ Ihsan's Shade	Summon Legend	Black	Christopher Rush	Uncommon 3
78. ___ Irimi Sengir	Summon Legend	Black	Pete Venters	Uncommon 3
79. ___ Ironclaw Curse	Enchant Creature	Red	Dennis Detwiller	Uncommon 1
80. ___ Jinx	Instant	Blue	Mike Kimble	Common 1
81. ___ Joven	Summon Legend	Red	Douglas Shuler	Common 1
82. ___ Joven's Ferrets	Summon Ferrets	Green	Amy Weber	Common 1
83. ___ Joven's Tools	Artifact	Artifact	Nicola Leonard	Uncommon 1
84. ___ Koskun Falls	Enchant World	Black	Rob Alexander	Uncommon 1
85. ___ Koskun Keep	Land	Land	Pat Morrissey	Uncommon 3
86. ___ Labyrinth Minotaur (ver. 1)	Summon Minotaur	Blue	Anson Maddocks	Common 2
87. ___ Labyrinth Minotaur (ver. 2)	Summon Minotaur	Blue	Anson Maddocks	Common 2
88. ___ Leaping Lizard	Summon Lizard	Green	Amy Weber	Common 1
89. ___ Leeches	Sorcery	White	Alan Rabinowitz	Uncommon 1





	CARD NAME	TYPE	COLOR	ARTIST	RARITY
90.	___ Mammoth Harness	Enchant Creature	Green	Melissa Benson	Uncommon 1
91.	___ Marjhan	Summon Serpent	Blue	Daniel Gelon	Uncommon 1
92.	___ Memory Lapse (ver. 1)	Interrupt	Blue	Mark Tedin	Common 2
93.	___ Memory Lapse (ver. 2)	Interrupt	Blue	Mark Tedin	Common 2
94.	___ Merchant Scroll	Sorcery	Blue	Liz Danforth	Common 1
95.	___ Mesa Falcon (ver. 1)	Summon Falcon	White	Mark Poole	Common 2
96.	___ Mesa Falcon (ver. 2)	Summon Falcon	White	Mark Poole	Common 2
97.	___ Mystic Decree	Enchant World	Blue	Liz Danforth	Uncommon 1
98.	___ Narwhal	Summon Narwhal	Blue	David A. Cherry	Uncommon 1
99.	___ Orcish Mine	Enchant Land	Red	Kaja Foglio	Uncommon 3
100.	___ Primal Order	Enchantment	Green	Rob Alexander	Uncommon 1
101.	___ Prophecy	Sorcery	White	Christopher Rush	Common 1
102.	___ Rashka the Slayer	Summon Legend	White	Christopher Rush	Uncommon 3
103.	___ Reef Pirates (ver. 1)	Summon Ships	Blue	Tom Wänerstrand	Common 2
104.	___ Reef Pirates (ver. 2)	Summon Ships	Blue	Tom Wänerstrand	Common 2
105.	___ Renewal	Sorcery	Green	Kaja Foglio	Common 1
106.	___ Retribution	Sorcery	Red	Mark Tedin	Uncommon 3
107.	___ Reveka, Wizard Savant	Summon Legend	Blue	Susan Van Camp	Uncommon 1
108.	___ Root Spider	Summon Spider	Green	Mike Kimble	Uncommon 3
109.	___ Roots	Enchant Creature	Green	Nicola Leonard	Uncommon 3
110.	___ Roterohopter	Artifact Creature	Artifact	Amy Weber	Common 1
111.	___ Rysorian Badger	Summon Badger	Green	Heather Hudson	Uncommon 1
112.	___ Samite Alchemist (ver. 1)	Summon Alchemist	White	Tom Wänerstrand	Common 2
113.	___ Samite Alchemist (ver. 2)	Summon Alchemist	White	Tom Wänerstrand	Common 2
114.	___ Sea Sprite	Summon Faerie	Blue	Susan Van Camp	Uncommon 3
115.	___ Sea Troll	Summon Troll	Blue	Daniel Gelon	Uncommon 3
116.	___ Sengir Autocrat	Summon Autocrat	Black	David A. Cherry	Uncommon 1
117.	___ Sengir Bats (ver. 1)	Summon Bats	Black	Dan Frazier	Common 2
118.	___ Sengir Bats (ver. 2)	Summon Bats	Black	Dan Frazier	Common 2
119.	___ Serra Aviary	Enchant World	White	Nicola Leonard	Uncommon 1
120.	___ Serra Bestiary	Enchant Creature	White	Anson Maddocks	Common 1
121.	___ Serra Inquisitors	Summon Inquisitors	White	Dennis Detwiller	Uncommon 3
122.	___ Serra Paladin	Summon Paladin	White	Pete Venters	Common 1
123.	___ Serrated Arrows	Artifact	Artifact	David A. Cherry	Common 1
124.	___ Shrink (ver. 1)	Instant	Green	Liz Danforth	Common 2
125.	___ Shrink (ver. 2)	Instant	Green	Liz Danforth	Common 2
126.	___ Soraya the Falconer	Summon Legend	White	Dennis Detwiller	Uncommon 1
127.	___ Spectral Bears	Summon Bears	Green	Pat Morrissey	Uncommon 3
128.	___ Timmerian Fiends	Summon Fiends	Black	Mike Kimble	Uncommon 1
129.	___ Torture (ver. 1)	Enchant Creature	Black	Mark Tedin	Common 2
130.	___ Torture (ver. 2)	Enchant Creature	Black	Mark Tedin	Common 2
131.	___ Trade Caravan (ver. 1)	Summon Caravan	White	Kaja Foglio	Common 2
132.	___ Trade Caravan (ver. 2)	Summon Caravan	White	Kaja Foglio	Common 2
133.	___ Truce	Instant	White	Melissa Benson	Uncommon 1
134.	___ Veldrane of Sengir	Summon Legend	Black	Susan Van Camp	Uncommon 1
135.	___ Wall of Kelp	Summon Wall	Blue	Alan Rabinowitz	Uncommon 1
136.	___ Willow Faerie (ver. 1)	Summon Faerie	Green	Susan Van Camp	Common 2
137.	___ Willow Faerie (ver. 2)	Summon Faerie	Green	Susan Van Camp	Common 2
138.	___ Willow Priestess	Summon Faerie	Green	Susan Van Camp	Uncommon 1
139.	___ Winter Sky	Sorcery	Red	Mike Kimble	Uncommon 1
140.	___ Wizards' School	Land	Land	Pat Morrissey	Uncommon 3



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The *Duelist* has recently updated its advertising guidelines. This document outlines our policies and requirements for full-page and Marketplace advertising, including use of legal text, restrictions on price listings, and standards for use of logos and trademarks. It also lists our technical requirements and provides specific recommendations about how you can help us create the ad you want. To obtain a copy of our new media kit, including our updated rates and revised advertising guidelines, or for more information about advertising in *The Duelist*, contact us at (206) 226-6500.

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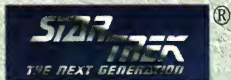
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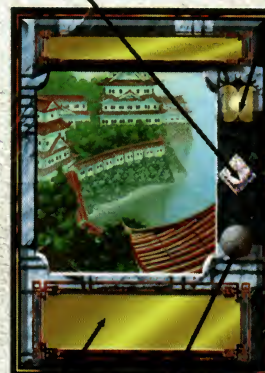


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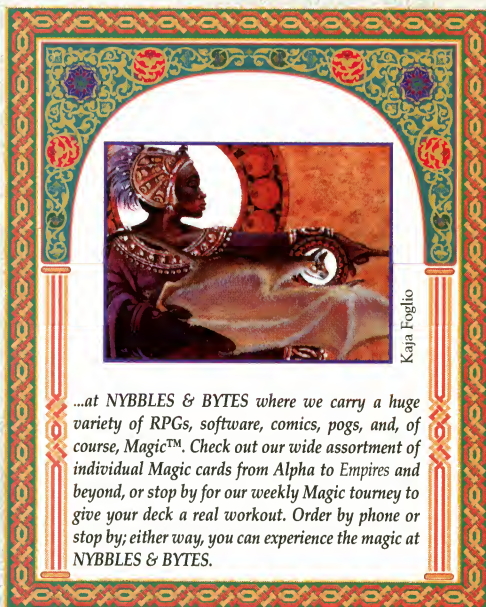
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Duelist #7 was designed and produced on the Macintosh Quadra 840 AV and the Macintosh Power PC 6100/60 and 8100 using Quark XPress 3.30 and 3.31, Adobe Illustrator 5.0.1, Adobe Photoshop 2.5.1 and 3.0, Aldus Freehand 4.0, and HSC's Kai's Power Tools 2.0. The magazine was imageset by Technographics Systems, Inc., in Edmonds, WA, and printed by World Color Press in Effingham, IL. Inserts were printed by KK Stevens Publishing Company in Astoria, IL, Spoon River Press in Bushnell, IL, and McAdams Graphics Inc. in Oak Creek, WI.

Thanks to:

Everyone who came by and visited us at GenCon[®], especially those who took part in our survey and focus groups; Keith Kentop; Scot Yonan; Jeff Dunlap and Sam Wood; Dan Graves; Brett Canfield; Deborah Moulton, Kevin Maples, Tom Leonard; Judy Traub and Effingham hospitality; Rick, Nick, and the TSI staff; Darlene and Mark Miller; Reaper Miniatures; Dave Haas; Russ Warner; JD for net expertise; Donna (Sparkles) on AOL; Brian, George, Reed, Melinda, and the rest of shipping ("The Duelist: We're late, so we'll wait."); Barry, Greg, Mr. Bob and the rest of Ops (especially for the long-term loan of god-books which makes the puzzles possible); Computer Resources (because if we don't thank you it will jinx us); Mark for coming back from Alaska; Polli for propagating monkeys; Yoodit and Yop for their way with chocolate; Fudge & Skirt-man for their infinite patience and hugs; (stop us if you've heard this one before) Kim for saving us at the last minute; Wendy for keeping us focused; Judy for corn (and, of course, invaluable organization); all of R&D (especially Tom, who tried to be here even when he wasn't); Jenny for Saturday movies and things; S. Joelle Jordan for being supportive; Ali for being Ali; Dave for a precious fifteen months (what's five more!); and everyone else at Wizards of the Coast who makes *The Duelist* possible. (By the way, we've already sabotaged the all-page system in the new building.)

Apologies to:

Liz Danforth; Magika West in Forest Grove, Oregon; and The Slam Pit in North Hollywood, California

This issue of *The Duelist* brought to you despite GenCon, the Mini-Duelist, fear of flying, Disneyland, "long term strategic planning," and the impending move.

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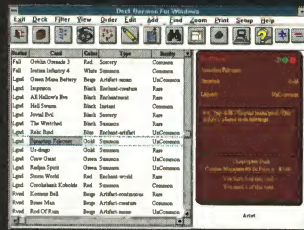
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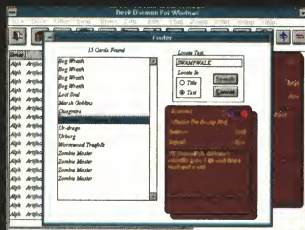
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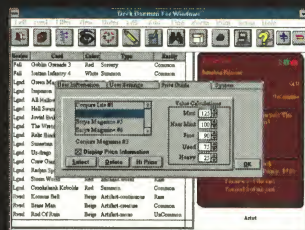
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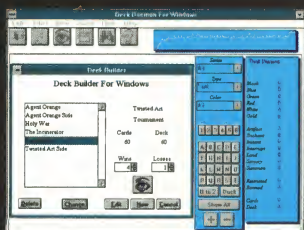
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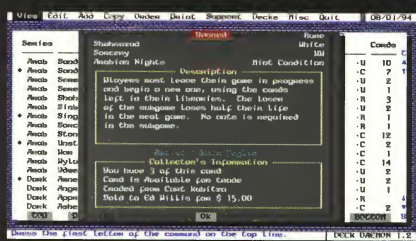


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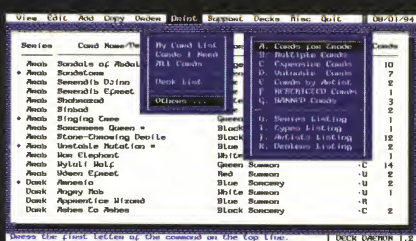


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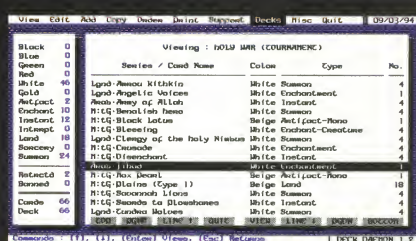
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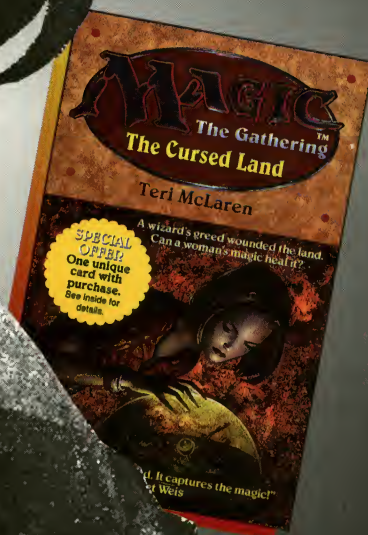
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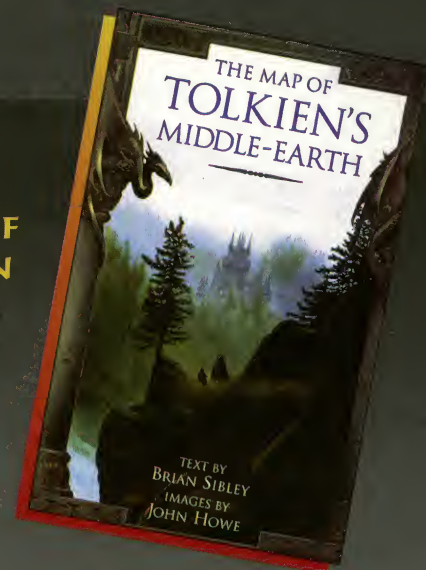
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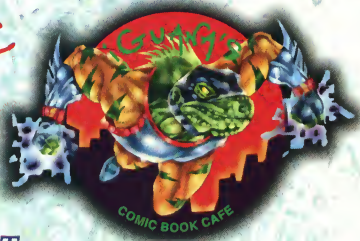
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Darkness Unveiled is the definitive guide to *Vampire: The Eternal Struggle™*.

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Netrunner, Richard Garfield's newest addition to the *Deckmaster™* game series, is set in the dark techno-future of R. Talsorian's *Cyberpunk 2020* game. Behind the high-rez ramparts of Netspace security systems, the Corporation labors to advance its agendas. But all is not well for this bastion of commerce and social engineering, for it is under siege by the *Netrunner*, a street-smart data thief dedicated to making information free.

Scheduled for release in early 1996



